DOCUMENT RESUME

ED 133 287 SO 009 731

AUTHOR	Hine, Frances D.; And Others
TITLE	The Aesthetic Eye Project. Appendix. Final Report.
INSTITUTION	Los Angeles County Superintendent of Schools, Calif.
SPONS AGENCY	National Endowment for the Humanities (NFAH), Washington, D.C.
PUB DATE	Aug 76
GRANT	ES-22365-75-419
NOTE	334p.; For a related document, see SO 009 730; Not available in hard copy due to marginal legibility of original document
EDRS PRICE	MF-$0.83 Plus Postage. HC Not Available from EDRS.
DESCRIPTORS	*Aesthetic Education; *Art Appreciation; Art Education; Course Evaluation; Educational Assessment; Educational Research; Elementary Secondary Education; Humanities; Measurement Instruments; Personnel Evaluation; *Pilot Projects; Program Content; *Program Evaluation; *Program Planning; Program Proposals; Visual Literacy
IDENTIFIERS	*Aesthetic Eye Project; Appendixes

ABSTRACT

Appendices to the final report of the Aesthetic Eye Project are arranged chronologically according to the project's phases. Appendix A contains the letter to prospective participants, project proposal, application form, planning session form for phase 1, and agenda for summer seminar. Appendix B involves phase 2, the inservice teacher seminar, and contains the Aesthetic Eye Inventory, results of six judges' ratings, logs, and summary of assessment comments. Appendix C presents documents from phase 3, classroom implementation. These include the visitation report form, collectables, art reproduction postcards and folk art objects, teacher reports, assessment instruments, worksheet comments, and the project evaluation form. Appendix D provides the profile of project participants. (ND)

Documents acquired by ERIC include many informal unpublished materials not available from other sources. ERIC makes every effort to obtain the best copy available. Nevertheless, items of marginal reproducibility are often encountered and this affects the quality of the microfiche and hardcopy reproductions ERIC makes available via the ERIC Document Reproduction Service (EDRS). EDRS is not responsible for the quality of the original document. Reproductions supplied by EDRS are the best that can be made from the original.

ED133287

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

APPENDIX

August 1976

The Aesthetic Eye Project

FINAL REPORT

Grant No. ES-22365-75-419

National Endowment for the Humanities
Office of the Los Angeles County
Superintendent of Schools

Dr. Frances D. Hine, Project Director
Dr. Gilbert A. Clark
Dr. W. Dwaine Greer
Dr. Ronald H. Silverman

SO009731

LIST OF APPENDIX ITEMS

Appendix A

- Letter to Prospective Participants
- Aesthetic Eye Project Proposal
- Aesthetic Eye Application Form
- Aesthetic Eye, Phase I - Planning Session Form
- Aesthetic Eye Project, Summer Seminar

Appendix B

- Aesthetic Eye Inventory
- Results of Six Judges Rating on the Aesthetic Eye Inventory
- Pretest, Question Six, One Word Responses to a Painting by Forty-five Project Participants
- Summer Seminar, Interview Questions
- Aesthetic Eye Log, July 29, 1975
- Aesthetic Eye Log, July 30, 1975
- Aesthetic Eye Log, August 13, 1975
- Aesthetic Eye Log, August 26, 1975
- Summary of Comments from Summer Seminar Assessment

Appendix C

- Visitation Report Form
- Collectables
- Table Twenty-two, Summary of Collectables Assessment
- Activities With Collectables
- Art Reproduction Postcards and Folk Art Objects
- Teacher Reports:
  - First Grade
  - Fourth Grade
  - Elementary Principal
  - High School Art Teacher
  - High School Art Teacher
  - University Class
- Assessment Instruments Used and/or Developed by Teachers
  - Kindergarten Diagnostic Survey (teacher adapted)
  - Checklist (teacher developed)
  - Checklist (teacher developed)
  - Aesthetic Perception, Visual Analysis Sheet (teacher developed)
  - Project Grade Form (teacher developed)
  - Projects Related to Aesthetic Perception (teacher developed)
  - Primary/Elementary Rep's Evaluation (teacher developed)
- Comments, Peak Experience Worksheet
- Summary of Comments from Workshop Assessment

Appendix C, Cont.

Project Evaluation Form

Workshop Meetings
Implementation in the Classroom or Other Learning Centers
Effects Beyond Implementation
Plans for Continued Work on Aesthetic Education

Appendix D

Table Twenty-three, Aesthetic Eye Participants' Profile

APPENDIX A

February 10, 1975

Dear Colleague:

I am writing to you in regard to "The Aesthetic Eye Proposal" submitted on November 1, 1974 to the National Endowment for the Humanities. This proposal was developed by a sub-committee of the Los Angeles County Art Education Council. It was written for the purpose of developing an indepth study of aesthetic education, a fourth component in the California State Art Education Framework.

In recent correspondence from the National Endowment for the Humanities, the grant notification date is April 1, 1975. Since this notification date is rather late in the school year, it seems appropriate to procede with some initial contacts with people who may be interested in participation. Your name was suggested by the art consultant in your district. Attached is a brief summary of the project to acquaint you with its purposes and plans. Also included is a form to complete if you wish to be considered as a potential participant.

Cordially,

Dr. Frances Hine
Consultant Art Education

FH:cg
encls.

Aesthetic Eye Project Proposal

The intent of this proposal is to implement the development of a consistent program of instruction in aesthetic education within Los Angeles County. The project is designed to increase teacher knowledge of and competency in working with aesthetic education. It will involve school and non-school people who function in the role of teacher in various learning situations with students whose ages range from kindergarten through college or university.

Project Goal: To develop an educational base and the requisite expertise which will enable teachers to develop aesthetic education curriculum with accompanying strategies and instructional materials for elementary and secondary schools, institutions of higher learning and selected community agencies.

Through defined objectives, this project seeks to implement the development of concepts, strategies and evaluation that have practical application in the teaching-learning situation as required by the California State Art Education Framework.

Participants: A total of fifty school and non-school participants representing elementary and secondary schools, college and universities, museum docents and community agencies will be involved. They will be selected on the basis of criteria established in the project proposal.

The Plan: The project will cover an eighteen months period involving a six weeks summer seminar and a year of implementation with students. The summer seminar will begin on Monday, July 21, 1975 and conclude on Thursday, August 28, 1975. Participants will attend sessions for three hours per day, five days per week. Arrangements will be made for college and university credit.

Dr. Harry S. Broudy, a nationally recognized scholar in the field of aesthetic education, has made a tentative commitment to serve as the principal project consultant. Consultants from the fields of Art, the performing arts, curriculum development and evaluation will also work with the group.

The summer seminar is planned to develop aesthetic education knowledge and to make application to individual teaching-learning situations through the writing of curriculum strategies and assessment. Activities will include discussions with consultants, visitations to museums, galleries and community centers, laboratory experiences, development of curriculum, review of instructional materials and the like.

The implementation phase is experimental in approach. It will involve testing individual curriculum in the classroom or learning situation, assessing the quality of achievement and using this information to develop curriculum alternatives that modify and/or extend pupil experiences. Five workshops would be scheduled during the year to assist teachers with the implementation. Additional assistance would also be provided through on-site visitation.

THE AESTHETIC EYE PROJECT

I would like to be considered for participation on this project

Name____

School_________________________________District_________________________

School address_____________________________Phone_________________________
Zip Code

Home address_______________________________Phone_________________________
Zip Code

Mail to: Dr. Frances Hine, Consultant Art Education
County Education Center
9300 E. Imperial Highway, Rm. 299
Downey, CA 90242

FH:cg
2/7/75

THE AESTHETIC EYE, PHASE I - PLANNING SESSION

Seminar Content Form

Basic Purposes: To increase participant's knowledge of the nature and values of aesthetic perception, and to facilitate applying such knowledge within instructional situations.

Activity = (ACT)
Person responsible = (PR)

1. POTENTIAL TOPICS AND/OR ACTIVITIES	NOT RELEVANT	OF SLIGHT VALUE	HELPFUL	DESIRABLE	ESSENTIAL
Discuss differences between forms of experience and types of judgment; e.g., distinguishing between moral, ethical and aesthetic judgments, between aesthetic and non-aesthetic value judgments, and who has the right to make aesthetic judgments. ACT: PR:					
Identify the characteristics of an aesthetic object as opposed to one which is non-aesthetic. ACT: PR:					
Draw from participants examples of the "buff" phenomenon and how it relates to aesthetic perception. ACT: PR:					
Practice analyzing a variety of non-standard art works -- representational and non-objective painting, sculptural weaving, poster, etc.-- while using the aesthetic-perception technique (APT). ACT: Practice in the use of vocabulary; learning to distinguish between description and judgment. PR:					
Identify art forms wherein participants lack confidence; attempt to employ APT to increase the quality of participant's response to an unfamiliar art form. ACT: PR:					
Discuss and list interests of participants and alternative ways that the seminar may contribute to their growth, aesthetically and professionally. ACT: PR:					

	NOT RELEVANT	OF SLIGHT VALUE	HELPFUL	IMPORTANT	ESSENTIAL	Task Sequence
Make a collection of commercials appearing in the media and draw inferrences about contemporary values from analyses of their form and content. ACT: PR:						
Make a collection of examples of "environmental aesthetics" and employ APT to analyze their aesthetic and non-aesthetic properties. ACT: PR:						
View a film of approximately 90 minutes duration; write a review and compare it with the review of an acknowledged critic. ACT: PR:						
Develop, discuss and distribute a glossary of terms and definitions which will provide participants with a "common" vocabulary. ACT: PR:						
Discuss and illustrate the impact of the popular arts as objects which influence our judgments. ACT: PR:						
Discuss and illustrate the distinctions between the popular arts and the serious arts. ACT: PR:						
Create a work of art and then attempt to describe the ideas and processes which were utilized. ACT: PR:						
Review briefly the antecedents to the present concern for aesthetic education. ACT: PR:						

	NOT RELEVANT	OF SLIGHT VALUE	HELPFUL	[illegible]	ESSENTIAL
Discuss and demonstrate alternative strategies for utilizing APT: e.g., using acetate overlays to emphasize sensory properties, multiple projections, distorting projected image, etc. ACT: PR:					
Discuss strategies which might be employed to demonstrate the general education implications and values of the APT to other teachers, parents and administrators. ACT: PR:					

II. POSSIBLE CONSULTANTS AND THEIR TASK

Noah Purifoy - Found-object sculptor Charge: In conjunction with field trip to Watts Towers, explicate the aesthetic decision-making associated with transforming "junk" into art.					
Dr. Robert Wark - Curator, Huntington Gallery Charge: In conjunction with field trip to Huntington Gallery, demonstrate how to investigate the aesthetic properties in an 18th Century English masterwork.					
Dr. Freil, Curator of Antiquities, Getty Museum Charge: In conjunction with field trip to Getty Museum, discuss the bases for selecting pieces for the Getty collection.					
Robert Gips - Vice President, Film Fair, Inc. Charge: In conjunction with field trip to T.V. studio, discuss the types of aesthetic decisions involved in producing a T.V. commercial.					
Dr. Geraldine Dimondstein - Professor of Art, CSULA Charge: Demonstrate and discuss the differences between movement, gesture and dance, and under what conditions movement and gesture can evolve into aesthetic form.					

	NOT RELEVANT	OF SLIGHT VALUE	HELPFUL	VALUABLE	ESSENTIAL	Time Sequence
Dr. Gilbert Clark - Consultant, SWRL Charge: Elucidate the nature of instructional "packages" and their relevance for aesthetic education, and provide guidance for participants who elect to develop such materials.						
Dr. Jacques Maquet - Professor of Anthropology, UCLA Charge: Show examples of and compare approaches to aesthetic perception of tribal and western art.						
Dr. Donald F. McCullum - Professor of Art History, UCLA Charge: Show examples of and discuss the "aesthetic" of Oriental art.						

III. POTENTIAL RESOURCES

	NOT RELEVANT	OF SLIGHT VALUE	HELPFUL	VALUABLE	ESSENTIAL	Time Sequence
A circulating library of papers and books such as: *Enlightened Cherishing* Parker's article on the nature of form Issues of *Journal of Aesthetic Education*, etc. Person(s) responsible:						

IV. POSSIBLE WAYS TO ORGANIZE THE SEMINAR

	NOT RELEVANT	OF SLIGHT VALUE	HELPFUL	VALUABLE	ESSENTIAL	Time Sequence
All participants together for lecture-discussions, presentations by consultants, field trips.						
Small group sessions to practice APT, and to discuss ways to implement APT within the classroom and then bringing their findings to the total group.						
Small groups present their ability to use APT before total group.						
Person in charge of this organizing scheme:						

V. POTENTIAL APPROACHES TO EVALUATION	NOT RELEVANT	OF SLIGHT VALUE	HELPFUL	WORTHWHILE	ESSENTIAL
Participant-observer provides careful description -- a daily log -- of complete program, identifying changes in awareness, expertise, and attitudes. Person responsible:					
Interviewing a stratified sample of participants at the end of each week. Person responsible:					
Identifying and comparing the types of questions participants ask at the beginning and end of the seminar. Person responsible:					
Identifying and comparing participants' ability to analyze art objects at the beginning and end of seminar (pre-post test format using projected image with five minutes for making one's response). PR:					
Through questionnaire, have participants relate, at the beginning and end of the seminar, what they believe is the nature of aesthetic education and why it is important. PR:					

Aesthetic Eye Project
Summer Seminar
July 21 - August 28, 1975

Date: July 21 Room 237	22 Board Room	23 Room 2[illegible]	24 Watts Towers - Studio	25
Consultant: Staff	Geraldine Dimondstein	Staff	Noah Purifoy	Coy Howard
Introduction - Hine Staff Origins of project Procedures Library Aesthetic Eye Inventory - Greer Participants' expectations - Clark 1. What problems do you want to explore? 2. What do you want to go away with? 3. What materials will you need?	Aesthetics and the dance	Discussion of Dimondstein - Silverman TV Tape Organizing our resources - Clark Seminar program as outlined on this schedule Resources within group, "the buff group" Topic explorations	Aesthetics and found object, Study trip to Watts Towers and visitation to artist studio	Aesthetics and the environment
Break		Break		Break
History of Art Education leading to aesthetics - Silverman Introduction: Dimondstein, Silverman		Individual interviewing - Hine Feedback meeting (11:30-12:30) Introduction: Purifoy - Silverman Watts Towers materials - Hine	- - - - - - - - - - - - - - >	Three times a day aesthetics - Giles/Ritter Enlightened Cherishing, Dr. Harry S. Broudy - Greer

Aesthetic Eye Project
Summer Seminar
July 21 - August 28, 1975

Date: July 28 Room 237	29 Assembly Room, Datsun Bldg.	30 Assembly Room, Datsun Bldg.	31 Room 237	August 1 Room 237
Consultant: Broudy	Broudy	Broudy	Broudy	Broudy
Characteristics of an Aesthetic Experience - - - -	- - - - - - - - - - - - - - - -	- - - - - - - - - - - - - - - -	- - - - - - - - - - - - - - - -	- - - - - - - - - - >
Dimensions of the Aesthetic Object -	- - - - - - - - - - - - - - - -	- - - - - - - - - - - - - - - -	- - - - - - - - - - - - - - - -	- - - - - - - - - - >
Practice - Artist with his work	- - - - - - - - - - - - - - - -	- - - - - - - - - - - - - - - -	- - - - - - - - - - - - - - - -	- - - - - - - - - - >
Topic discussion, small group	Topic discussion, small group - - - - - - -	- - - - - - - - - - - - - - - -	- - - - - - - - - - - - - - - - >	Break
	Individual explorations, developing problem.			Three times a day aesthetics, participant committee
	Film			
Individual conferencing with Broudy - -	- - - - - - - - - - - - - - - -	- - - - - - - - - - - - - - - -	- - - - - - - - - - - - - - - -	- - - - - - - - - - >
Individual interviewing evaluation - Project staff - -	- - - - - - - - - - - - - - - -	- - - - - - - - - - - - - - - -	- - - - - - - - - - - - - - - -	- - - - - - - - - - >
		Feedback meeting (11:30 - 12:30)		

Aesthetic Eye Project
Summer Seminar
July 21 - August 25, 1975

Date: August 4 Room 237	5 Room 237	6 Room 200 A-B	7 Room 237	8 Room 237
Consultant: Broudy	Broudy	Broudy	Broudy	Broudy
Theories of what artists are trying to do				
Aesthetic judgment and criticism				
Small group activities Topic discussion Paper discussion Materials development Films				Three times a day aesthetics, participant committee
Scheduled interviews with Broudy				
Individual interviewing (eval.)				
		Feedback meeting (11:30-12:30) Film and film criticism Event, evening		

Aesthetic Eye Project
Summer Seminar
July 21 - August 25, 1975

Date: August 11 Room 237	12 Room 237	13 Board Room or Room 200 and 237	14 Room 237	15 Room 237
Consultant:	Robert Gips		Paul Vangelisti	Ron Silverman
Curriculum Alternatives - Clark	Aesthetics and the message through TV commercials	Instructional materials display and discussion	Aesthetics and poetry	Focus on education
Kits and Caboodles Curriculum				
Library			Practice aesthetic analysis	
Curriculum data source sheet				Three times a day aesthetics, participant committee
What do you want to do?				
Community agency alternatives				
			Open	Open
Individual interviewing (eval.) - - -	- - - - - - - - - - - - - - - -	- - - - - - - - - - - - - - - -›		- - - - - - - - - -›
		Feedback meeting (11:30 - 12:30)		

Aesthetic Eye Project
Summer Seminar
July 21 - August 28, 1975

Date: August 18 Room 237	19 Room 237	20 Barnsdall Art Center Aud.	21 Room 237	22 Room 237
Consultant:	Dr. Jacques Maquet	Mary Ward Walsh	Tony Brito	
Sharing collections of APT material	Aesthetics and cultural objects - tribal and western art	Practice of aesthetic analysis with children Demonstration - Mary Ward Walsh	Aesthetics and a music form, jazz	Open
Curriculum development			Practice aesthetic analysis Topic discussion	Topic discussion
Individual interviewing (eval.) - -	- - - - - - - - - - - -	- - - - - - - - - - - -	- - - - - - - - - - - -	- - - - - - - - - - ->
		Feedback meeting (11:30 - 12:30)		

Aesthetic Eye Project
Summer Seminar
July 21 - August 28, 1975

Date: August 25 Room 237	26 Room 237	27 Room 237	28 Room 237	
Consultant:		Ray Silverman		
Utilizing wares - Clark Sharing Individual interviewing - - - - - - -	Open - - - - - - - - - - - - - - - - - - -	Aesthetic Eye Inventory Multimedia presentation Communicating with administrators - Hine - - - - - - - - - - - - - - →	Collection of plans for implementation October1975-May 1976 Aesthetic feast Evaluation Epilogue	

APPENDIX B

AESTHETIC EYE INVENTORY

Name ____________________

The Aesthetic Eye Project
May 14, 1976

1. Define what the term aesthetic perception means to you.
2. What special characteristics make an experience aesthetic?
3. Why do you believe aesthetic education is important?
4. What terms would you use to describe a work of art?
5. Describe what you believe should be the bases for justifying judgments about works of art.
6. Write as many single word responses to this image as you can.
7. Write as many single word responses to this image as you can.
8. Discuss the relationship between these two images which reflect their expressive character.
9. Describe your reactions to the object presented in this slide.
10. Choose one image which you think is best and give your reasons.

For purposes of reporting in brief form, the questions in the *Aesthetic Eye Inventory* are listed rather than the inclusion of a copy of the ten page test booklet.

Results of Six Judges Ratings on the Aesthetic Eye Inventory Pretest, Question Six, One Word Responses to a Painting by Forty-five Project Participants

Judges	Participants															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
1.	27.5	6	27.5	27.5	14	14	37.5	34.5	34.5	40.5	34.5	6	40.5	10.5	27.5	40.5
2.	29.5	6.5	23	23	14	14	38.5	35	35	41	35	6.5	41	11	29.5	35
3.	27.5	5.5	27.5	27.5	13.5	13.5	39.5	35	35	42	35	10	39.5	10	27.5	35
4.	25	6	25	17	13.5	13.5	37.5	32	32	39.5	32	6	39.5	10.5	25	37.5
5.	25.5	6	25.5	25.5	11	14	39	33.5	33.5	41	33.5	6	42.5	11	25.5	33.5
6.	29	6	23	29	14.5	14.5	38.5	29	34.5	42	34.5	6	42	10.5	23	38.5

17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
6	10.5	20.5	40.5	20.5	6	20.5	6	10.5	14	37.5	45	27.5	27.5	20.5	44
6.5	11	23	41	17.5	6.5	23	6.5	6.5	14	38.5	45	29.5	29.5	23	43.5
5.5	10	21	39.5	27.5	5.5	17	5.5	10	17	39.5	45	27.5	27.5	21	44
6	10.5	25	42	20.5	6	20.5	6	10.5	17	42	45	25	32	32	44
6	11	20	39	20	6	33.5	6	11	16.5	39	45	25.5	33.5	20	44
6	10.5	18.5	38.5	23	6	23	6	10.5	14.5	42	44	29	34.5	23	45

Coefficient of Concordance w = .94
$x^2 = 248^{**}$

$^{**}p < .01$

33	34	35	36	37	38	39	40	41	42	43	44	45
43	17	17	27.5	27.5	1	34.5	10.5	2.5	27.5	2.5	27.5	17
43.5	17.5	17.5	29.5	23	1	35	11	2.5	29.5	2.5	23	17.5
43	17	17	27.5	21	1	35	10	2.5	27.5	2.5	27.5	17
42	17	17	25	37.5	1	32	10.5	2.5	32	2.5	25	17
42.5	16.5	16.5	25.5	33.5	1	33.5	11	2.5	25	2.5	25.5	16.5
38.5	18.5	14.5	29	18.5	1	34.5	10.5	2.5	29	2.5	29	18.5

SUMMER SEMINAR, INTERVIEW QUESTIONS

Interview I

1. What do you expect from the seminar?
2. What purpose will you serve to the seminar (participant's role)?
3. What experience not on the schedule would you want to include?
4. What ideas, concepts do you most need from this seminar?
5. What topics about aesthetic education most need to be developed here?
6. What outcomes of the seminar would best serve your purpose for being here?

Interview II

1. At this point, what are your conceptions of this seminar?
2. What do you now understand about aesthetics?
3. Where are you in terms of a plan for implementation?

THE AESTHETIC EYE PROJECT

Recorder Ray Silverman

Date July [illegible], 1975 Place Datsun Building Time Started 9:15 Time Terminated 12:00

No. attending: Participants 50 Staff 4 Consultants 1 Guests/auditors ____

Time	Event	Code	Content of event
9:20	Harry Broudy		Discussion of "formal aesthetics."
			Questions:
		PQ	When working with sculpture, or crystal or other art forms, how does one frame these objects?
		B	Space frames these objects; however it is more difficult to study a perculator which might have an interesting design because it is harder to isolate it from its environment.
		PQ	Is it valuable to talk about the history of the painter and artist?
		B	The history becomes a substitute for what is there and mind's perception. As long as history and perceiving what is there are kept separate the inclusion of history is all right.
		PQ	How do you deal with the psychology of the ancestry of art?
		B	Do not use well known works of art, works that are not done by famous people.
		PQ	Is it difficult to separate "abstract" and "concrete" sometimes?
		B	Concrete means wholeness, abstract means the selective usage of separate elements of a whole-- they contrast one another.
		PC	Problem in semantics -- some contemporary artists working in abstract modes are calling their works concrete.
		B	I wont deal with this problem.
		PC	Perceiving as an artist rather than as the artist -- it's impossible to understand the artist.
		B	When one talks about an artist one runs into the same problems - both contain many ambiguities.
		PQ	A classic example of the formal concern of the artist are the photos of Edward Weston. What qualities are emphasized?
		B	Bringing all the qualities of beauty that there are in the objects being photographed.
		PQ	It's easy to understand the roles played by the work of art and the perceiver in the visual arts, but what about in drama and music. The difference between the work of art and the aesthetic object?
		PQ	In the so-called primitive societies how does this theory of aesthetic perception hold up?
		PQ	There are works of art which were supposedly produced to elicit something other than an aesthetic response -- what do we do with these; e.g., conceptual art?
11:25	Break into groups Individual interviews		

STHETIC EYE PROJECT

Date July 29, 1975, cont.

Time	Event	Code	Content of Event
	Recorders summation:		Participants seemed to be very pleased with the facilities and requested that more meetings be scheduled at the Datsun Building. Dr. Broudy's discussion of sensory properties appeared to generate a good deal of confusion among the participants because of the lack of experience in dealing with aesthetic phenomena in a systematic manner.
	Project Director's comments:		Dr. Broudy's discussion of "characteristics of aesthetic perception" identified the unique factors which appeared to arouse provocative thinking within the group. They seemed to recognize the fact that there were some distinctions and relationship which they needed to reconsider. The seating arrangement changed membership of small groups that had formed. There is discussion between individuals. At the close of the session small groups lingered and continued to talk.

THE AESTHETIC EYE PROJECT

Recorder Ray Silverman

Date July 30, 1975 Place Datsun Building Time Started 9:10 Time Terminated 12:00

No. attending: Participants 48 Staff 4 Consultants 1 Guests/auditors 1

Time	Event	Code	Content of event
9:10	Harry Broudy		Dimensions of the Aesthetic Object (or Aesthetic Experience)
	Questions	PQ	How can you deal with a work such as Van Gogh in its entirety?
		B	You don't have to work with the whole thing. You don't have to start with a complicated work.
		PQ	How can you tell whether children are perceiving the object aesthetically?
		PQ	Is there an age limit for aesthetic education?
		B	If the student is unable to discriminate, or is unable to express his discriminations, then they are too young.
		PQ	What if a buff or group of buffs perceive an object one way and you see it another, is your experience and judgment still valid?
		PQ	What about the negative and positive aspects of space and shape? Can they be analyzed in the same manner?
		B	Yes.
		PQ	Can these things be expressive outside of experience? What causes something to be expressive? What possesses the expressive qualities, the object we are perceiving or the person perceiving (a person being an entity holding of a body of experiences)?
		PQ	The body of knowledge of my students are varied, the experiences they bring to class is very different -- how can I deal with them as a group?
		PQ	Would students benefit from working with colors prior to analyzing an object?
		PQ	Would the above exercise in color be meaningful?
			Discussion of the term meaningful --
		PQ	I don't understand how I can deal with these concepts.
		B	I think you are making things more profound than it really is, at this stage of the game all you need to do is be able to look and hear (and know your colors). If you can see you can get your students to do it.
		PQ	What do you do with children who match colors of their crayons which have specific names (e.g., hot pink) with what they see?
		B	Try and discourage it.
		B	Think it might help matters if we draw the distinction between teach to and teaching with?
		PC	Found out through experience that children are better perceivers, see more because they are more open -- but there is a language problem, difficulty in expressing themselves.
		B	This type of looking, analyzing does not require a developed vocabulary.
		PC	You said that the Van Gogh was richer than the other work -- I see both as being equal in terms of richness.
		B	You are attaching psychological overtones to the term richness, all I mean by richness is a greater range of color in this case.
		PC	I think the problem some of the primary school teachers have expressed is easily overcome, one doesn't have to have a vocabulary; e.g., a teacher could ask, "where are the colors the same, where are they different, how many different shapes are there?"

ETIC EYE PROJECT

Date July 30, 1975 cont.

Time	Event	Code	Content of Event
11:00	Distribution of Parker article		Participants were asked to read this article for the following day's discussion.
11:10	Perceiving music		Listening to various excerpts from musical compositions and identifying elements such as pitch, coloration, etc.
11:25	Group Discussion		Analysis of sensory products in visual composition.
	Recorder's summation:		The concern for the pedagogic implications of Broudy's theory emerged as reflected in the many questions put to him concerning how his ideas can be used with children. Broudy continued his discussion of sensory properties employing visual as well as physical stimuli. The short period of group discussions which followed focused on participants attempting to identify specific sensory properties in particular works of art. This activity appeared to facilitate an understanding of the initial process of aesthetic parception as described by Dr. Broudy.
	Project Director's Commesnt:		Today had open expression of frustration voiced by one and reiterated by others. The question of how to use this approach at the classroom level was expressed as a major concern. Dr. Broudy reviewed the process by demonstrating with an art reproduction. This was again met by statements like "I'm confused." Reflections from notes and observations seems to suggest that accepting this perceptual approach to aesthetics means altering one's thinking and this is difficult to accept. People in the group were asked to bring in works of art they have created for the purpose of analyzing ways the artist perceives his work but there were no volunteers. There is much individual and group conversation among the participants. People have brought in information and/or announcements about events or resources related to our topic. One participant - John Outterbridge - agreed to bring in his work.

THE AESTHETIC EYE PROJECT

Recorder Kay Silverman

Date August 13, 1975 Place Room 237 Time Started 9:00 Time Terminated 12:00

No. attending: Participants 45 Staff 4 Consultants 0 Guests/auditors 1

Time	Event	Code	Content of event
9:15	Ron Silverman		The parallels of aesthetic components in art and music. Participants listened to two different pieces of music, Stravinsky's Rite of Spring and a Quincy Jones composition and attempted to identify the sensory/formal elements and the expressive component in terms of visual equivalents.
10:10			Discussion of the expressive component of the music.
		PC	The abrupt change in tempo was very frustrating and difficult to deal with.
		RS	One way to deal with this problem is to take visual notes and compose your composition using these notes.
		PC	Crayons are a difficult medium to work with because it's difficult to change things.
		PC	It seems important that before one embarks on this type of exercise they should be very familiar with the perception formula.
			Controversy arose about judging and display of work; how it was to be selected, what was to be selected - three alternatives: 1) All work exhibited and judges pull from this and rationale 2) Judges pre-selected exhibit 3) All work displayed. The first alternative was chosen.
10:35	Ron Silverman		Discussion of his paper "Art as a Subject for Study."
11:00	Job-A-Like groups		Participants broke into job-a-like groups to discuss implementation of the theory presented during the past three weeks.
	Recorder's summation:		The exercise introduced by Dr. Silverman provided an example for the participants of how they might implement the information presented by Dr. Broudy. The exercise seemed to be well received by the group.
	Project Director's comments:		In discussion procedures for display it was suggested that a committee of three judges (volunteers from the group) select examples from the three exercised for display using the purpose of the exercise as selection criteria. This raised issues with the group because it was felt that every piece should be displayed. The issue was resolved by having the participants consider alternatives. The outcome was a decision to display every piece followed by the judges selection along with statements of rationale. This issue provided a natural entry into evaluation using Greene's framework as criteria. It was interesting to observe the degree of feeling that was expressed over this issue.

THE AESTHETIC EYE PROJECT

Recorder Ray Silverman

Date August 26, 1975 Place Room 237 Time Started 9:05 Time Terminated 12:25

No. attending: Participants 49 Staff 3 Consultants ____ Guests/auditors ____

Time	Event	Code	Content of event
9:10	Participants		Announcements about: art ed. organizations; availability of prints; performances in the community.
9:25	Ray Silverman		Slide-cassette presentation of a range of African, Oriental and Latin American art and music accompanied by discussion (involving participants) of the sensory, formal and expressive properties of particular works. Participant responses and comments ranged from being highly specific and insightful to general, ambiguous statements.
11:20	Panel discussion		Noe Alvarez, Board Member, South Whittier School District; Don Duncan, L.A. County Schools Office; John Shambra, Principal, L.A. City Schools; Keith Walton, Supt., East Whittier School District; Dr. Frances Hine, Moderator.
		FH	How can administrators help us implement our goals for aesthetic education?
		DD	Many administrators feel "Art is a waste of time" because of their backgrounds often lacking in art education. Must educate your administrator about the importance of art.
		KW	Teachers say they don't have time for art because many do not have background.
		NA	Society considers Art "frosting on the cake." The idea that education can exist without Art is inconceivable to the technologically oriented. In Orient, Art very important in everyone's life. Art gives us a base from which we can move out to all kinds of encounters. Considering Art a luxury is totally impractical.
		FH	Do we ever ask how is Art education doing?
		NA	Administrators often present Art to the Board as "frosting." Board should insist that Art education be given its due within the classroom. Curriculum must be a balanced one.
		JS	Administrators must look at a total program; most teachers must deal with administrators. How to approach administrators? By emphasizing aesthetic perception you do not have to ask for any funds. Aesthetic education is more than just Art; observe anything aestheticall need to get started with doing things in aesthetic perception. If you make principal "look good" administration will like whatever you are doing. Aesthetic approach makes learning exciting.
		PQ	Some funds will be needed. What about support for dissemination?
		FH	Are there ways of supporting teacher in the school - to allow them to experiment with aesthetic education?
		KW	If you can articulate what you want to do, you'll get help; if you can convince constituents that basics are O.K. then you can move into other areas.
		JS	Find "friends" within school who will work with you.
		PC	When an administrator puts out money for something - expects return... makes a commitment to program.

THE AESTHETIC EYE PROJECT

Date August 26, 1975

Time	Event	Code	Content of Event
		DD	Enthusiasm and proving the validity of your program within current limitations will enable the program to grow.
		NA	Most effective - the same agency which sponsored this seminar should inform school districts of program... teachers must be helped from the outside also. Would expect County to send to most Board members information about this program.
		DD	County can inform administration but must start with individual schools... if successful, will spread.
		JS	Things that turn on parents are the aesthetic performances of their children. If you can get others to "look aesthetically" this is a very important accomplishment in and of itself.
		PC	There have to be people who will be available to assist seminar participants in their endeavors.
		KW	What are the minimum resources needed to do the job?
		PC	Different people will need different resources. Administrators need to realize that aesthetic education is not production... it is looking.
	Recorder's summation:		Participants were very much involved in discussing both aesthetic perception in response to non-Western art forms and possible ways for implementing aesthetic education within the schools.
	Project Director's Comments		Ray is a recent graduate from UCLA with a major in Art History. His role in this seminar has been documentation (photography and the log). He volunteered to make this presentation after a staff discussion of the need to work with multi cultural art objects for the purpose of helping participants to utilize this material with students with diverse ethnic backgrounds. The response from participants was much like the demonstrations from the group - they wanted to become involved.

Summary of Comments from Summer Seminar Assessment

CONSULTANTS PRESENTATION

			Percentages						
	Activities	N	Low 0	1	2	3	4	High 5	Average Response
1.	Historical Review of Art Education - Ron Silverman	49%			10%	6%	39%	45%	4.18

Comments:

I was interested in knowing where we have been in education and feel more dedicated to the future and present in assisting the role of education today.

Very thorough.

Excellent review of a history unknown to me. Wish I knew more about this.

Excellent presentation. Would have been more meaningful further into the seminar.

Well organized, well presented overview.

Excellent as it condensed the overall scope of art history and for the naive viewer I would add more of the problems of American art education up to today's emphasis, Aesthetics the Why!

Reading of lecture of such long duration made it difficult to attend to after a period of time thereby losing some effectiveness.

Happy that the printed version was provided as well as the oral.

Very excellent throughout. All things attended to in the highest professional manner.

Good summary.

Felt this should have been opening statement - followed by business and a statement of the goal of seminar.

Good follow up with written copy.

Very helpful to me as I am not an art education major.

Good lead-in for group.

Some truly brilliant ideas.

Important overview. Much more interesting when not talking from notes.

Very informative, well presented and gave me some good insights which I've needed for a long time.

Very articulate. Presentation concise and well organized.

I learned to appreciate art more and saw differences in art that I didn't know existed. Very good.

Good presentation - important background awareness.

Material was complete but presentation lacked because it was read verbatum. Could of just as well passed material out.

Interesting.

Very informative.

Turned off usually by someone reading a paper.

We needed this insight to the pasted.

Dr. Silverman read it too fast but being able to read it myself helped.

To the point, full of interesting information - presented forcefully.

The information was well organized and important. However, it was too fast and too formal and did not allow for digestion and effect the purpose.

He read the opening lecture.

Clear - necessary.

Would have enjoyed more.

No comment - 14

				Presentation				
Activities	N	Low 0	1	2	3	4	High 5	Average Response
2. Aesthetics and the Dance Geraldine Dimondstein	47%		2%	2%	9%	19%	68%	4.49

Comments:

I learned much about dance this one day. The learning has opened my vistas in appreciating the form of dance as an art.

Stimulating.

Connections to our main purpose not clear. True - a fun experience!

Great! Terrific presentation.

Would have preferred this later in the seminar after Broudy's introduction to music and aesthetics. Would have liked more discussion in terms of the aesthetics in dance with G. Dimondstein herself.

Excellent, exciting, fun!

Her energy overwhelmed us and her presentation and methodology were excellent.

Good - got everybody involved at the beginning of seminar - dissolved some of the stiffness - released a lot of energy.

Possible explanation of what was expected would have helped. Maybe later time schedule group would have felt freer.

Her verbalizations were of poor quality. Unfortunate for her to keep correcting herself. Worst was asking for answers and putting down people.

A perfect example of enthusiasm and its importance.

Great.

She worked closely with us and addresses herself as an artist. She got me physically involved. She is an artist - that experience is always stimulating - to work with an artist.

Concepts taught and learning process to take root were done meaningfully. I learned painlessly.

A tremendous experience.

Should have had two days - nature of activity.

Outstanding - total involvement on the part of participants.

Dimondstein is very much a pro but does not explain and demands. Beating people over head doesn't work.

Fantastic experience.

Impressed by her ability to control group and yet it remained a creative experience.

Very good.

Fantastic, a great way to enable participants to lose inhabitions. Presented beautifully. Made me excited about dance.

Very practical, aesthetic experience. Useable in many areas.

Excellent.

Involvement high. Examination of aesthetic weak.

Very good experience especially with the video dance follow up.

This was excellent and a good ice breaker for the beginning to the seminar. It relaxed people and we got to know each other faster and easier.

Opened up a new world.

This was good at the start of the seminar - to loosen up the group - relax etc.

No comment - 19

	Activities	N	Percentages Low 0	1	2	3	4	High 5	Average Response
3.	Aesthetics and Found Objects (Watts Towers) - Noah Purifoy	45%	2%	20%	18%	24%	24%	11%	2.82

Comments:

Studio was really an aesthetic experience.

Noah Purifoy was a very stimulating thinker although he did not relate his ideas well to the purposes of the seminar.

Had difficulty in getting precise answers to questions.

Rambling - free association. Intimidating lecturer. Refused to answer relevant questions. No continuity between his lecture and Watts Towers.

Would have received more aesthetic experience if the analysis of criticism had followed this trip.

Speaker could have been more prepared so that talk could be more relevant.

Of some interest but did not attend to aesthetic matters.

Didn't enjoy Noah's talk - liked his studio and conversation. Tom's slides added a great deal.

Liked Noah's studio. Watts Towers could have been better.

Not enough discussion time as follow up.

Watts Towers interesting. Purifoy never seemed to get it together for me.

Speaker did not attend to aesthetic education!

He is a hostile guy - difficult to understand - too bitter - gave very little.

Studio experience - insights.

Had difficulty articulating his views. Rambling.

Interesting but Mr. Purifoy seemed uneasy - perhaps because he did not know what was required.

Difficult to follow his lecture - great experience to see his home environment.

Enjoyed the Towers and hearing Noah - but he has some hang ups.

A perfect way to introduce art and aesthetics in the found object.

Discussion at museum of little value - personal talk with him interesting.

The Towers were great but Noah's talk was not very enlightening.

Informative. No direction in aesthetics.

Communications with Noah were a bit frustrating but the experience felt was a good one - loved his studio. We needed more visits to studios.

Noah was not too clear in his talk. Felt he rambled too much.

The towers were great - naturally. I felt that Noah Purifoy didn't speak to what our needs in the seminar were.

Excellent and worthwhile experience.

Lecture at center was strained, but Mr. Purifoy on a one to one basis is exciting - little on aesthetics.

Interesting, but not on aesthetics.

I would have liked to hear from other artists comments of the Towers.

I found his talk confusing, a round circle but appreciated his sincerity.

No comment - 18

		Percentages						
Activities	N	Low 0	1	2	3	4	High 5	Average Response
4. Aesthetics and the Environment - Coy Howard	49%	2%	2%		10%	22%	63%	4.39

Comments:

Beautiful presentation on creative process.

Very interesting presentation, personality and ideas on aesthetics (some of these insufficiently developed). Again he did not show relation to seminar.

Excellent when coupled with seeing his design for a museum exhibit.

Informative, creative. Great addition to seminar.

Excellent - bridging architecture - function - form - emphasis reacting to environment! Good.

Informative, interesting, highly animated even though he spoke more of the creative process than aesthetic perception.

Interesting presentation - needed more aesthetic oriented material.

One of the best - find myself quoting Coy in conversation.

Neat - Really great to hear about the background of the current L.A. exhibit.

Although he didn't follow requested guidelines, the experience of his dynamic personality was worth it - especially since he designed L.A. County Museum show (not too well designed).

Bet his students never get sleepy in class!

Entertaining but not always to the point.

What excitement.

Very interesting!

Brilliant - illuminating - stimulating - his energy was motivating for me - gave good insights into architects mind - goals etc.

Very dynamic. Interesting viewpoint.

Excellent.

Good speaker - entertainer!

Excellent presentation - dynamic, enthusiastic, informative.

Howard was interesting and informative.

Interesting - exciting presentation.

A stimulating, creative young man.

I appreciated everything he had to say but he seemed confused and unsure of his presentation.

Enthusiasm personified - got the imagination going.

Interesting but basically off the subject.

Informative. No enlightenment on aesthetics.

Excellent - stimulating and informative.

Coy was superb - maybe next time we could see some of his work i.e. the exhibit /museum.

Gave added dimension to what is concerned with perception of buildings, chairs etc.

Very stimulating.

Dynamic - original.

Excellent - would have helped to have several sessions with him or similar type.

Great to watch and listen but he had little about aesthetics.

Interesting but not on topic.

Interesting but not on aesthetics.

No comment - 13

		Percentages						
		Low					High	Average
Activities	N	0	1	2	3	4	5	Response
5. Kits and Caboodles - Gil Clark	46%		4%	9%	22%	39%	26%	3.78

Comments:

I would have liked to do more work in this or talk to someone about my ideas.

Would like to have seen some of these.

Not a useful approach for older students - perhaps of value for younger on biography and history of art.

Well presented.

Not enough explanation and ideas about making these in terms of results expected - the why was not so clear.

Would like to have seen actual kit samples and demonstration of use.

Very practical!

Interesting concepts.

Have referred to this a great deal and plan to use in classroom.

Could have presented several samples or film slides of outstanding examples.

Not enough discussion time nor follow up for presentation.

Much ideas, thanks.

Wish we could have all made a kit or a caboodle to share!

The idea of kits bothers me a great deal.

Useful information.

It helped me get an idea of how I could make some for my class.

Object to names - ideas and thoughts most profound.

I think basically Clark has a good idea.

Would have liked more explicit information on difference between kits and kaboodles.

Personally, got "turned on" by the possibilities.

Good ideas.

A creative way to present learning tools for the classroom.

Helpful ideas.

I wish he had brought in more materials to show us.

Helpful - needed more examples, more definition.

Would like a list of Kits and Caboodles available and where to write for them. Looked at them but didn't have time to write down information.

Needed examples.

Would have preferred more time in this area.

The possibilities boggle the mind.

The ideas were great - needs something better for presentation.

Examples would have helped.

No comment - 17

Activities	N	Low 0	1	2	3	4	High 5	Average Response
6. Aesthetics and TV Commercials - Robert Gips	44%		5%	9%	11%	20%	55%	4.11

Comments:

Extremely helpful.

Excellent.

Interesting but not related well to seminar's purpose.

Made very clear what is involved in the creation of aesthetically pleasing commercials.

Enthusiastic, well spoken and informative.

Marvelous experience - more!

Renewed my faith in TV. Good ideas for evaluating commercials with children - hard to use actual TV in this respect - the film was a better medium for classroom discussion.

Informative.

Not articulate enough for media.

Gips is a man who knows well and enjoys his work.

Good.

Feel they were rather well made with a great deal of humor.

Great, his work was obviously aesthetic but he didn't talk about specifics in aesthetics.

Of little interest or use.

Direct contact with the artist.

Very interesting.

Incapable of talking to issue.

Interesting but he didn't stick to aesthetics.

Great!

No comment - 29

Activities	N	Low 0	1	2	3	4	High 5	Average Response
		Percentages						
7. Aesthetics and Poetry - Paul Vangelisti	46%	4%	13%	15%	30%	22%	15%	2.98

Comments:

Despite apparent contradictions to categories we used, Paul Vangelisti's presentation added up in total to be quite relevant and supportive of our idea.

Evasive in dealing with poetry for the masses.

Great. I liked the fact that he maintained his principles though they did not fit Broudy's scheme.

Not clear as to where the viewer should be in relation to poetry. Learned more from fellow participant.

Created good discussion.

Speaker was not informed ahead of time concerning the nature of our seminar. Perhaps he should have been investigated first.

Stimulating.

Fair. Could have related talk to aesthetics more.

Something was missing - ?

I really like poets and poetry, but there was a lot of tension in the room that day.

Don't know how practical, but helped the imagic store.

Paul was thought provoking and involved group interaction.

He lost quite a bit of the participants' attention.

Incapable of talking to issue. Defensive.

Paul was too technical - interesting philosophy about poetry but he didn't apply it to his work - he eventually read his poem and did attempt to explain it - seemed to contradict his own philosophy.

Didn't get anything from this presentation. Lack of communication, too high a plane.

Need some concrete material to work with- M. Kennedy's presentation was more helpful.

Opposing view presented would have been benificial to bring in people who were not convinced of Dr. Broudy's approach.

Deep.

Exciting interchange - the problem.

I felt he was good - but too heavy.

More of his poetry and interpretation.

No comment - 26

	Activities	N	Percentages Low 0	1	2	3	4	High 5	Average Response
8.	Evaluation in Aesthetic Education - Dwaine Greer	45%			11%	31%	36%	22%	3.69

Comments:

Presentation on how to measure progress was weak, but actual testing procedures proved to be very sensible and feasible!

Interesting but did not provide for my testing needs.

Boring. Jargonese. Too theoretical.

Creativity - void.

Fast but succinct.

Could have covered material and tapes of evaluative instruments and methods better. Other input excellent.

Concise - to the point and ultimately honest.

Could have given examples or sample copies of check sheets etc.

Gave me just the clarification I needed.

Dwaine is brilliant - always clear and very concise - he stimulated me into real action on these issues.

Very understandable.

Dull.

Good ideas - very helpful.

All this information helped me formulate ideas about evaluating this year in art and other curriculum areas.

Allayed my fears of how to measure growth in aesthetic education.

Should have involved participants more.

Too fast - more time.

More discussion as related to specific projects.

Very clear.

Well done - very informative and will provide help in doing evaluations.

No comment - 29

Activities	N	Percentages Low 0	1	2	3	4	High 5	Average Response
9. Aesthetics and Jazz - Tony Brito	48%			2%	6%	6%	85%	4.75

Comments:

Excellent

Very interesting, informative and relevant. I would like him to speak to my students. (Address?)

Marvelous! Well planned, presented in a unique way. Covered everything Broudy talked about but not necessary to pidgeon-hole his thoughts in Broudy's categories.

So organized! Well prepared! Knew subject extremely well. Excellent presentation.

Totally engrossing, high intensity but clearly understood.

To the point - excellent.

Extremely good.

A marvelous presentation that opened new possibilities for me.

Well organized - easy to follow. Very informative.

Nothing can really replace really knowing what you are talking about.

Excellent - well prepared.

I really learned new aspects of jazz. I liked his contrast of black and white musician - an idea long supressed in this country.

Excellent. Very professional, very explicit. Very informative. Felt he knew the objective of seminar well.

The presentation was excellent and his knowledge made it easier to understand.

Excellent presentation - well thought out!

Good examples of what he was discussing.

Missed it but heard great things.

Excellent presentation of information.

Outstanding - have never really had an open mind about this form of music but felt I gained insight with his development.

Excellent - well prepared and helpful to teachers.

Excellent, concise - vast - way too long and drawn out!!

Very practical, well thought out and organized.

Well organized presentation.

Great! Wonderful! I can't say enough!

Very informative. Got at aesthetics at end.

Excellent! Well organized - (reflected main Margaret Hunter techniques). Informative - a well structured presentation.

Very well organized! With great amount of information.

Tony was excellent - why did we have to force him into using Broudy's framework, his approach was a viable alternative.

Excellent presentation.

Fantastic!

Superb - a balanced presentation.

Well prepared and realistic, practical.

Good approach for a short period of time.

No comment - 16

Activities	N	Percentages Low 0	1	2	3	4	High 5	Average Response
10. Survey and Analysis of Works of Art from Various Cultures - Ray Silverman	48%				4%	23%	73%	4.69

Comments:

Excellent.

Excellent for one so young. Obviously another plus for Ron Silverman.

Great! Good presentation.

Very relevant and well done.

Excellent.

Well presented - we really turned on - he handled it well by giving us such good simulation - really came together.

Wish we could have had more time. Excellent - well prepared.

He's not excited enough about the work - most photographs were terrible.

Beautifully done and informative.

Very good and well coordinated!

Well organized.

Was on the whole interesting and well thought out.

Excellent slide correlation with music. Excellent choice of visuals presented.

Good - visually and musically.

Excellent, the participant involvement was very well done.

He planned it very well.

Very useful.

Need more of this - very helpful for applying aesthetic perception and seeing cultural comparisons.

This is when I began to feel confident about looking at art.

Great - most enjoyable aspect as far as visual of the seminar.

Well done.

Should have had more of this for groups to practice aesthetic concepts.

SUPER (for lack of a better counter-culture word)

No comment - 26

Activities	N	Low 0	1	2	3	4	High 5	Average Response
		Percentages						
11. Administration and Aesthetic Education - Panel	45%	2%	7%	11%	36%	31%	13%	3.27

Comments:

Useful. Especially Joe Alvarez's contributions. I wish he could address our Engineering School.

Informative.

Should have been a whole session.

Session too short. Input good.

Discouraging realism.

Too short. Not enough interchange but worth a lot.

Not long enough.

They did an excellent job and deserve recognition for their tremendous enthusiasm and knowledge.

Prepared questions may have proved more valuable - too short.

Sounded like what you always suspected but hoped wasn't so.

Would have liked to hear more from panel and opportunity for more discussion with members of seminar.

The main point came across.

Some panel members gave me a bigger insight into role of board members and principals.

The idea for this panel was great - the time allotment was frustration - half hour isn't enough.

Good - but very positive - most school boards don't work in this way. Would have been interesting to have a few board members from participant districts.

More time needed - inviting our own administrators would have been a significant step.

No comment - 33

Dr. Broudy: Presentations and Discussions

Activities	N	Low 0	1	2	3	4	High 5	Average Response
1. The Import of Aesthetic Education	47%			4%	13%	23%	60%	4.38

Comments:

Extremely knowledgeable, well organized speaker. Often forced to repeat points "ad nauseum" because of dumb questions from group.

Not clear why aesthetic education - why in art education? Against performance as a means of developing aesthetic experience.

Fantastic and interesting.

Very well done - helpful to us on community level for sell job - liked his realistic approach.

Privileged to be exposed to this kind man. For my purposes- I began to get what it is about - feel he is better with concepts than with children. Simple minded it may be but I need more and more simplified presentations.

We were all familiar with this to begin with.

Excellent.

He began a little too fast.

We still need historical and artist related materials.

Superb!

O.K.

No comment - 23

		Percentages						
		Low					High	Average
Activities	N	0	1	2	3	4	5	Response
2. Nature of Aesthetic Experience	46%		2%		11%	22%	65%	4.48

Comments:

Wonderful, excellent.

This lecture didn't stand out in my mind.

We still need historical and artist related materials.

No comment - 31

		Percentages						
Activities	N	Low 0	1	2	3	4	High 5	Average Response
3. Characteristics of Aesthetic Perception	46%			2%	9%	17%	72%	4.59

Comments:

What a marvelous scholar.

This lecture didn't stand out in my mind.

We still need historical and artist related materials.

No comment - 25

		Percentages						
Activities	N	Low 0	1	2	3	4	High 5	Average Response
4. Sensory, Formal, Technical and Expressive Properties	46%		4%		11%	17%	67%	4.43

Comments:

Would like to have had more practice with these.

Excellent

I get it!

Explained clearly.

Excellent.

My perception will never be the same.

He spent a little too much time on the first two and not enough on the last, to make me think we weren't allowed to talk about the expressive qualities.

We still need historical and artist related materials.

No comment - 25

Activities	N	Percentages Low 0	1	2	3	4	High 5	Average Response
5. Analysis of Works of Art Using Slides	47%	2%	2%	2%	19%	34%	40%	4.02

Comments:

Demonstrated what he was attempting to explain.

Good.

Prefer to have more input by experienced people with a unique approach - little application to contemporary forms.

Poor models, of negative value.

Works well with 2-D work. Sculpture presents problems when viewed this way.

Slides were too familiar.

Clarified areas.

No comment - 28

		Percentages						
Activities	N	Low 0	1	2	3	4	High 5	Average Response
6. Analysis of Selections from Music	47%	2%	2%	13%	26%	32%	26%	3.06

Comments:

Prefer to have more input by experienced people with a unique approach - little application to contemporary forms.

Weak.

Poor models of negative value.

Not enough.

Music analysis - had insufficient depth from my view.

More could have been done here - more types of music.

More time.

I think that there might have been more variety.

It made me see that the same ideas could be applied to music too.

Need specialist - or Broudy and specialist in music - should agree.

Not as thorough.

No comment - 26

Activities	N	Low 0	1	2	3	4	High 5	Average Response
7. Aesthetic Properties, Parker Article	48%	2%	2%	10%	15%	29%	42%	3.92

Comments:

Helpful.

Went out of his way to be obtuse! - not Broudy - but Parker.

Tendency to get sidetracked and lose continuity of thought.

A little heavy.

Some lack of understanding in these areas.

No comment - 30

		Percentages						
Activities	N	Low 0	1	2	3	4	High 5	Average Response
8. Criticism, Green Article	49%		2%	12%	22%	31%	33%	3.80

Comments:

Some lack of understanding in these areas.

Not that useful.

Tendency to get sidetracked and lose continuity of thought.

I thought we should have been told to use sensory, formal and expressive elements. I really got a lot of historical information from Green and that's what I wrote.

Very methodical way of approaching criticism.

Needed more follow-up.

No comment - 28

		Percentages						
Activities	**N**	**Low 0**	**1**	**2**	**3**	**4**	**High 5**	**Average Response**
9. Seminar Artist Sessions	45%		2%	2%	27%	31%	38%	4.00

Comments:

I got the feeling that Broudy does not want to bother with the artist - the creator is unimportant.

Very helpful.

Some were better than others. But the properties were there.

More.

Very informative.

Was this the one with John O?

John, Jim, Lauren - great (5+). Others - no.

Attempted to keep artists on the right track - very difficult task.

Found that illuminating - as there were no value judgments made and that gave me an insight into my own approach to the aesthetic experience - I have been turned off by modern art and this allows me to at least look!!

Works of art should have been simple to begin with.

More varied input as to approaches used.

Who chose the artists? Most were fantastic.

Very worthwhile as well as very fascinating.

We needed to have the artist attend to the subject more. Some were boring!

Didn't quite get at what artists see.

Fair-presentations often rambling.

Showed difficulty of some of us in using major categories.

No comment - 26

Activities	N	Low 0	1	2	3	4	High 5	Average Response
10. Language Categories and Aesthetic Analysis	39%			5%	41%	26%	28%	3.77

Comments:

He placed so much emphasis on these categories that I started to think they and not the qualities were the important idea.

Good.

Vague to memory.

Should have critique forms from the beginning of the seminar - vocabulary expressive.

I don't remember this.

Not enough time spent on language development.

Can't remember this.

Not clear enough.

Don't remember.

Helpful.

Helpful but carried too far.

Good.

More with language - thanks.

No comment - 30

		Percentages						
		Low					High	Average
Activities	N	0	1	-2	3	4	5	Response
11. Commercial Use of Aesthetic Images in Media	47%	4%		4%	23%	30%	38%	3.89

Comments:

Great for classroom use.

Cleverness and beauty of Japanese commercials show clearly how a culture interested in art can be successful in business. I want a copy of this film.

No relationships made.

Good - useful technique in class - important in visual stereotyping.

Fantastic!

Supurb.

Prefer more time and discussion.

No comment - 36

		Percentages						
Activities	N	Low 0	1	2	3	4	High 5	Average Response
12. Review and Question Sessions	42%		2%	10%	14%	50%	24%	3.83

Comments:

All too brief.

Good.

Needed more time - but in job-alike groups!

As always little time.

Not open enough to audience participation. Comments often cut off. Not enough healthy relevant interaction. ex. What is art?

Important.

Rushed.

Got better.

Not enough but things came together anyway.

No comment - 34

Dr. Broudy - 1 through 12

Comments:

He is such an aesthetic pleasure - brilliant listener, wisdom, humor, the "intellect" of the man.

On the whole, I thought it was very clear, basic, simple yet sometimes difficult to verbalize. Maybe too much talk.

Dr. Broudy was a great help in this seminar.

Broudy was excellent - two weeks seemed a bit much though. His framework is a good one but limiting. I also feel that we have over used this framework. It is important to encourage the use of the approaches to aesthetic experiences as well. This was done but kept to a minimum.

Broudy's presence extremely worthwhile. He has some problem being practical.

Dr. Broudy was by far the most rewarding experience of the seminar.

Dr. Broudy's presentations were excellent. A very unusual educator in that he was so with the real-life situation in the school community today. We need this man for a local resource. Get him on the Coast.

Soporific. I think that Broudy doesn't really relate to art - just theories about art. That is like formulating theories of the way to experience orgasm without ever having experienced one. I got the feeling that Broudy does not want to bother with the artist - the creator is unimportant.

I enjoyed his presentations tremendously and was enlightened by his knowledge and approach of aesthetics.

Broudy is fantastic. Wish we could have had him the whole time. Wish he would have demonstrated aesthetic analysis more!

A total enlightenment!! Missed him greatly when he departed.

Loved Dr. Broudy!

Need I say more!

Very thoroughly covered.

I don't agree with Dr. Broudy's approach - the fragmentation of it - I think three days of Dr. Broudy would have been enough - other approaches should have been presented. I think he concentrated too much on the sensory, expressive, technical and formal - as is evidenced in participants plans to implement - most do not indicate plans to go further. He is not an artist. I think the artists, architects and designers intent was ignored. I think this is a terrible blunder. I think people were turned off by Broudy and stimulated by the artists. I am saying his approach is valuable but not worth ten days of deliberation. Other approaches should have been presented. Most of the work presented did not display an excellence or significance which I believe is important in a group like this. The artists were not articulate enough to stimulate the group.

Broudy - 1 through 12, cont.

First two or three presentations captured, sustained and stimulated my interests throghout the rather lengthy period of sessions. Woul have preferred the two weeks broken up - beginning and end or whatever. Two weeks was straining.

A true educator in every sense of the word. Very insightful.

OTHER TOTAL GROUP ACTIVITIES

		Percentages						
Activities	N	Low 0	1	2	3	4	High 5	Average Response
1. Opening Day Orientation to Seminar	43%	2%	7%	12%	28%	33%	19%	3.37

Comments:

Confusing at the beginning as to where we were headed - (goals to be achieved)

Goals, expectations, general direction was vague.

O.K.

Hard to judge - I was pleased to be here.

Participants were unclear as to what was expected from them.

Felt this could have been organized to give an overview of what the next six weeks would cover - what was expected of each person's role.

Not clear why we were here and where we are going and how to get there. A void of where the participants are - elementary education. Literature shows clearly - Aesthetics in elementary education voids the criticism part of aesthetics.

Inspiring and motivating.

Who remembers that far back?

Too much emphasis on how to find the bathroom.

Too formal - more thought to allowing a vacuum so that people could become acquainted.

Testing procedure too programmed. Would have preferred a more sophisticated approach.

Should have been more detailed!

Tense.

No comment - 35

		Percentages						
		Low					High	Average
Activities	N	0	1	2	3	4	5	Response
2. Video Tape of the Dance Carol Clark	44%		5%	5%	20%	20%	50%	4.07

Comments:

Difficult to see the tape.

Very interesting.

Not very relevant.

I wish we could have helped her more.

Interesting but not any information to grasp.

O.K.

Fabulous, stimulating.

Very interesting, but not too useful.

Very good culmination to dance experience.

No comment - 40

		Percentages						
Activities	N	Low 0	1	2	3	4	High 5	Average Response
3. Visiting Watts Towers and Artists Studio	46%		7%	7%	17%	26%	43%	3.93

Comments:

Good experience to become aware of resources.

0 - Watts
5 - Artist's studio

Towers could have been approached aesthetically. Noah was a bore!

A familiar experience, so hard to judge.

Wonderful experience - I loved it.

Excellent experience.

Came too soon in seminar.

Interesting.

Would have been interesting to see (in less crowded conditions) Mr. Purifoy's work.

No comment - 40

		Percentages						
Activities	N	Low 0	1	2	3	4	High 5	Average Response
4. An Experience with Music and an Art Medium - Ron Silverman	40%	3%	3%	5%	18%	28%	45%	4.00

Comments:

Should not have had the evaluation - this was not indicated at the beginning.

Will be using this in my classroom.

Marvelous to feel the music change with cultural change in visual image.

Good class technique.

Stimulated my thought. But I object to painting and drawing to music. One cannot hear and concentrate on the music.

Interesting comparisons.

Very well put together.

Too fragmentary.

Excellent experience!

Fantastic - I wish I could do it.

Well done.

Old hat - old fashioned - a turn-off - amateur materials. I'm not sure of the connection - there are other more timely successful projects in art education.

No comment - 37

Activities	N	Percentages						Average Response
		Low 0	1	2	3	4	High 5	
5. Analysis of Aesthetic Properties Using Everyday Objects	47%		11%	4%	19%	23%	43%	3.83

Comments:

Would liked to have had copy of Broudy's talk at Cal State to augment this.

Not enough time.

Good.

I needed more exposure to it.

Something one could use in the classroom effectively.

Great idea to incorporate into program.

Supurb idea.

Good - we must make judgments.

Unexciting, rushed, seemed to be a toss in item - prefer a different approach.

Objects not good enough - not enough contrast good and bad.

Total bore! Because we didn't see people performing at proper model!

Fun but embarassing for the naive.

I would have liked the outline on approach to use in discussing aesthetic properties before being asked to come before the group and discuss properties.

Very uneven - sometimes good sometimes unbelievable.

Gave me an idea for my curriculum.

Good activity.

Good class technique.

Was too short and no relation of design and function.

Should have done more with this, it seemed to get cut short.

No comment - 30

Activities	N	Low 0	1	2	3	4	High 5	Average Response
6. Demonstration of Analysis of a Work of Art by Seminar Participants	48%		6%	4%	25%	35%	29%	3.77

Comments:

Could have used more of this.

About 2/3 were well done - and this was very helpful. Others very poorly done. No understanding.

Some more helpful than others.

Some very good others no - could have used time better.

Good experience!

Good, but mainly to show lack of progress in perceiving sensory and formal characteristics of art.

This helped me a great deal.

More direction of participants was needed.

The same people were participating others remained quiet.

I thought the way the participants planned it, it was exciting. Otherwise, it might have been deadly.

Why was discussion always cut off when it became interesting?

I wanted to use the question technique but instead questions were asked of me - I'm not the expert.

Art work should have simple. Joyce did beautifully.

Just practicing bad habits! Participants gab session.

Participants not articulate anough - except for Joan Vaupen - she knows her stuff!

Prefer more variation, less time, more people.

Found that illuminating - as there were no value judgments made and that gave me an insight into my own approach to the aesthetic experience. I have been turned off by Modern Art and this allows me to at least look!!

Great - but more interaction was needed.

Comments:

Very worthwhile to see people learning.

Not enough exposure.

We're selling own in opposition seminar or don't understand.

No comment - 28

Other Total Group Activities
Page 39

		Percentages						
Activities	N	Low 0	1	2	3	4	High 5	Average Response
7. Sharing Resource Materials	49%	2%		2%	14%	39%	43%	4.16

Comments:

Overwhelming.

Very helpful.

Useful, but not organized well.

Very meaningful in terms of program development.

Good - but should be more from administration.

Pretty helpful.

Need more.

For me rediculous - I already know about all these things.

Always important.

Invaluable.

Wish there had been more time for this.

No comment - 38

	Activities	N	Percentages Low 0	1	2	3	4	High 5	Average Response
8.	Viewing and Critiqueing The Invitation	44%	7%	7%	23%	20%	25%	18%	3.05

Comments:

In my estimation, a class evaluation of the film would have been more beneficial.

Too little preparation for the task.

Should have discussed with whole group.

Technique good except we need to view the film more than once. Also could have used a model first. I was into sensory qualities but more involved with the character and plot because I had not analyzed that area before - it was difficult to focus on all at once for first time.

More discussion in group needed - not just written.

Viewing was great but follow-up was delayed and writing critique was confusing.

Found the Green article not as helpful as I anticipated - would have liked more demonstration of how to evaluate sensory qualities of a movie - very difficult for me.

I wasn't quite ready for film at this point in seminar.

Viewing the movie was super 5+ but feedback on the critique was a 1.

I would like to have seen a professional make a review first.

Good experience.

This was mind-blowing but I'm happy to have had the experience.

Needed more groundwork than the Green article to give a critique of a film play.

Did not understand evaluation procedure!

Would have liked more discussion of film and critiques with group.

I really didn't think that the professional critic was adequate.

The idea of critique was excellent but why the movie "The Invitation"?

Someone should have checked this out first! Not a good choice.

Small group discussion about reaction and critiqueing of film would have been helpful.

Other Total Group Activities, cont.
Page 41

Comments:

Unimportant - might have been worthwhile to do it either of an art show or some work besides.

Terrible movie.

Not fair we should have been told sensory formal expression.

Not very useful, but an enjoyable film. Not enough background given in critiqueing for us to do an adequate job.

Should have had a chart of criticism or at least a second viewing follow-up with the criticism - more discussion about the review.

Excellent idea. Sorry I was ill and could not participate.

Would have preferred to have had some more concrete idea (as exemplified in the professional critique) before viewing.

No comment - 23

			Percentages					
Activities	N	Low 0	1	2	3	4	High 5	Average Response
9. Multi-media Presentation Ray Silverman	39%					23%	77%	4.77

Comments:

Great.

We haven't seen it yet but the idea is great - Ray has done an excellent job.

Excellent.

Well planned.

Excellent presentation and ideas.

Well organized and presented.

Great!

Very well done, very informative.

One of the highlights of the seminar.

Answered a lot of questions.

Excellent.

Think Ray deserves special award - so I'll rate him on basis of past performance!

Wish more of the presentations were as well organized.

Much too long.

No comment - 35

		Percentages						
Activities	N	Low 0	1	2	3	4	High 5	Average Response
10. Gallery Tour with Nancy Walch Los Angeles County Museum of Art	45%		2%		9%	7%	82%	4.67

Comments:

Excellent, I wish we could have done more.

I will be trying to do some of the things Nancy did with my students.

High point of the seminar. She did what Broudy did not.

Good dialogue with participants.

Total involvement.

Great! Again I was relieved to know it can be done with comfort.

One half well done. One half fair.

This was the best docent presentation that I have seen given anywhere.

Marvelous experience - would like to know more about this - how to do etc.

FANTASTIC! Tons of enthusiasm! Great approach.

She has an incredible amount of energy and she really helped me see a lot more than I would have alone.

Fast pace required immediate responses and therefore most honest.

Brilliant girl.

Outstanding - the one thing I most would love to master - and and capturing her enthusiasm would be helpful beyond words.

Great!

Exciting - should do more - formal or casual!

Great first hand experience with the real art object having the participant really participating in a recreative process.

More tours such as this would have been great.

Great possibilities with revisions.

FANTASTIC. This really brought everything together!

Comments:

Superb. I Could use some practice - how about some more.

Very good.

Great. Enthusiastic approach, made one really think!!

Excellent. Approach useful with children. Very meaningful. Hope we had more "live" interaction in the learning process.

Outstanding.

Excellent - prefer to have more of this kind of input.

She was excellent but the time limit was against us.

Fun but not enlightening - emphasized - formal.

Outstanding - the best model for viewing.

Super fantastic - real teacher to use as model.

No comment - 19

Activities	N	Low 0	1	2	3	4	High 5	Average Response
		Percentages						
11. Developing Criteria for the Selection of Instructional Materials for Aesthetic Education	46%	2%	4%	15%	41%	26%	11%	3.17

Comments:

Never came together.

Not enough feed-back.

Not clear as to what, how and why one needs instructional material.

Most of the materials were above primary level. Very little applied to K-1.

Feedback by participant?

Felt this could have been done more effectively.

I don't recall getting this returned.

No discussion after completion.

Not clear.

Actual visual difference of poor and better would have helped.

Would like to have a list of completed ideas.

Well worth exercise. Will be needing this information and skill for purchasing of all curriculum materials.

Never discussed!

Important area.

Our standards do not fit materials available to us!

My criteria is so different from the others in the group.

What happened to the summary?

Could have been done by one small group, rather than by all of us. Time could have been used a little better.

Would like compilation of ideas - would have liked more group (small) meetings for discussion.

Weak.

No comment - 29

		Percentages						
Activities	N	Low 0	1	2	3	4	High 5	Average Response
12. Commercial Exhibit of Instructional Materials for Aesthetic Education	44%	5%	11%	18%	32%	20%	14%	2.93

Comments:

Weak.

Not enough elementary materials.

Good as far as it went. Got some excellent source materials.

I don't have access to this stuff so for me it was good.

Uh!

Too bad there couldn't have been more.

Good. Hope to have more samples to make valid judgment. Saw how some instructional materials were (worthless) for amount of cost.

Needed more exhibits.

Few displayed.

Too few.

It is too bad there weren't more and at differing times so that we had an opportunity to understnad what was happening.

What exhibit?

Unfortunately for my purposes it was light.

Could have been more complete.

Too expensive for what you receive.

Poor set up, not enough room.

This was fair - but few exhibitors were able really show the usefulness of their wares.

What there was good, but we needed to see more ways of building kits.

If time had allotted, it would have been good to be in group and work on projects of kits and caboodles.

Perhaps it would have been more helpful to have each representative give a short presentation in front of seminar - better viewing more closely.

Low point of our sessions.

No comment - 28

			Percentages						
	Activities	N	Low 0	1	2	3	4	High 5	Average Response
13.	Sharing of Plans for 1975-76	40%	5%	10%	12%	22%	30%	20%	3.23

Comments:

Very boring when we just sat around explaining what we were doing - would be better heard later on one of five workshop days.

Briefly - plans tell little. At length - repetition, boredom.

Need much more, so valuable!

Preferred more time.

Poor! Should have done so in small groups!

Waste of time!! Boring. Needed a different approach.

Weak.

We should have had much more time for sharing these plans w/ total group.

Got some good ideas, but some people a little too long-winded.

Very helpful - have already revised my plans.

Bore! I had the feeling that some people were so verbose because they were making plans as they were talking.

What plans? Seem too arbitrary - more interchange communication.

Insufficient time.

Perhaps written outlines should be distributed to help understanding of these.

No comment - 35

	Activities	N	Low 0	1	2	3	4	High 5	Average Response
			Percentages						
14.	Three X a Day Aesthetics	47%		2%	4%	2%	23%	68%	4.51

Comments:

Much fun and even relevant!

Should have been money from the project.

Gallery show super.

Mmm, good!

Delicious but less time should have been spent doing this - Museum exhibit was great!

Beautifully done, fun.

Great fun!!

Extremely stimulating and enjoyable.

Enjoyable but got too involved - as much a distriction as a help but well done.

Added a dimension.

Fun, informative, delicious - each presentation improved over the last.

Fun.

Enjoyable and humanizing.

As well as being aesthetic it provided a casual personal contact among the participants.

Yummy - good practical experience.

Excellent.

Delicious.

Started slow but built to a wow finish.

Great!

Fun.

Beautiful. A welcomed activity.

I think we could have done away with this. It cost $2.50 and I think that is very expensive.

A very stimulating way of dealing with aesthetics.

No comment - 26

			Percentages						
			Low					High	Average
	Activities	N	0	1	2	3	4	5	Response
15.	School Proposal, Downey Museum	42%		5%	12%	40%	24%	19%	3.40

Comments:

Time might have been better spent.

Not informative re aesthetics. Question approach - intrusion on schools.

Interesting - Barnsdall should have also done this.

Excellent eye-opener as to what might be available in community projects.

Good experience - another seemly tossed in.

Interesting! However, I would have liked to have been prepared first.

(?) Horizontal growth I guess.

Very interesting proposal. Would be most beneficial for smaller districts that lack funds and resources.

Needed it in writing even if a tentative program.

I hope they can pull it off.

Wish I were a participant.

Interesting educational ideas. Would like to see more support from different museums working together!!

Irrelevant, unproductive.

Interesting.

A waste of time.

Interesting to see beginnings.

Not well prepared - good proposal but not enough visual work at the museum.

Good luck.

Probably would have gotten more out of this but was doing 3x a day.

Very difficult to take an interest in this presentation for me. Perhaps drabness of room contributed.

No comment - 29

	Activities	N	Percentages Low 0	1	2	3	4	High 5	Average Response
1.	Practice in Analysis of Works of Art	47%	4%	6%	6%	23%	26%	34%	3.62

Comments:

Good practice.

We spent too much time quibbling over vocabulary to really get much out of it.

Very good but each group should have had a leader from the staff to gear line of questions each time.

Helpful.

Needed a staff facilitator.

Somewhat helpful, partially boring.

Important.

Deadly.

Not enough time allowed but it did work.

I felt this type of activitiy worthwhile. Learn by doing is meaningful. Fellow participant can be helpful.

Great.

Should have had a model!

Prefer a varied approach - rushed.

Group not articulate enough.

Not always a successful use of time.

Could have used staff more to insure people were on the right track.

I would have liked more of it.

Most important experience.

The small group allowed for a one to one feedback in the analysis.

Very helpful.

Not enough practice.

Felt this could have been done with more supervision by experts.

Very helpful.

This should have been monitored or something because it turned into a getting-off-the-chest session if no staff members were in the room.

More guidance and stimulation needed.

Some help - need more structure - too far from the point. Too much of the time.

Not enough practice.

Needed more of this.

Needed more as a group.

Needed more!

No comment - 19

Activities	N	Low 0	1	2	3	4	High 5	Average Response
		Percentages						
2. Developing Plans for 1975-76 in Job Alike Groups	46%		7%	17%	30%	22%	24%	3.39

Comments:

Really not enough time to get together.

Not given time.

Not time to develop plans.

Did not meet enough. Needed more meetings.

Good.

Often few people showed up. Only once did everyone in our group show up and that was when we went to Downey Art Museum.

Not enough time - too sporadic.

Not enough time.

Slow to develop - but worthwhile.

More time was needed for this - also would have liked to interact with the job groups.

Needed more - also time to pair with a partner if needed.

Good potential, could be better organized.

Again - use of outstanding person in field would have helped.

Not enough time and occasions to do it.

Good idea but we should have been allowed much more time together. Everyone seemed to express a desire for this, yet it seemed to be ignored.

Good to be with these people. The interaction was valuable and the unnecessary information dropped.

Prefer more clarification - more time - this would seem to be a priority and yet the scheduling and time minimize this and did not allow for sufficient meaningful exchange.

Wish we could have had more of this. Not enough time!

Insufficient time and guidelines needed.

Unmeaningful. Groups had difficulty attending to tasks.

We hardly had a chance to work together.

A group unable to discuss.

Helpful. Needed more time.

This was one of the most valuable aspects of the seminar. I learned a lot from the other teachers' ideas and it was great opportunity to get suggestions for personal implementation of program.

More! More!

Found plan sharing more helpful - got a lot of ideas from job un-alikes whom usually don't talk with.

No comment - 23

		Percentages						
Activities	N	Low 0	1	2	3	4	High 5	Average Response
1. Library Collection, Books and Papers	46%		4%	4%	9%	35%	48%	4.17

Comments:

Felt more duplicates were needed. Some things were out when I was in.

Too few. Also a supporting annotated bibliography would be helpful - showing relevance of article.

Seemed narrow in range.

Can this continue? Wish xerox was available on site.

Good - needed more.

Useful but not enough time.

The library staff members very cordial and helpful. Read most of the materials. Enjoyed articles and exposure to different authors viewpoint. An awakening experience.

Might have been used if in the room we were meeting.

It helped me a lot.

Good source materials.

Useful.

I preferred my own home library. Already have built a collection of books on aesthetics useful to me.

Papers listed I could not find. What I found were excellent and I will use them for my students.

I have already found much of this resource material very helpful in preparing for school.

No comment - 35

		Percentages						
Activities	N	Low 0	1	2	3	4	High 5	Average Response
2. Distribution of Individual Copies of Papers	48%		2%		6%	25%	67%	4.54

Comments:

I liked that.

Very Helpful.

Hopefully everyone will use all that paper because otherwise it would be a terrific waste of paper.

Very helpful.

Helpful.

Not enough.

Most of the papers were meaningful.

Very helpful to me.

Appreciate greatly.

Very helpful.

Always helpful in developing a program.

Excellent. Very good resources. Learned much from papers. Excellent examples.

Very valuable.

Good.

Mamy many thanks.

Excellent.

No comment - 33

Activities	N	Percentages Low 0	1	2	3	4	High 5	Average Response
1. Site for Seminar	47%	6%	4%	4%	19%	28%	38%	3.72

Comments:

This is personal because of distance, but when I got here the locus was ideal as to comfort, facilities etc.

More variety in meeting location with longer days and thus not spread out over six weeks - three weeks would have had more impact in subject matter.

Far from where we live - would have preferred three weeks all day sessions.

Furniture arrangement really bothered me. A school site would have been better. A round group arrangement would have been better.

Good.

Possibly could have been shorter in length and longer day.

A school site might have been better.

I liked the variety.

Too far.

However, Datsun was best in aesthetic environment.

Datsun Building nice but not always conducive to goals of seminar.

Too far to travel - more central spot - but very comfortable - room not arranged well.

Excellent.

For me it was convenient.

A handy facility - but so ugly!

Not fair to everybody.

Not bad.

The change to Datsun Building was helpful - the room could have been arranged so as to be more conducive to discussion and interactions.

Terrible drive. I would have planned various meetings in artists' studios, county museum boardroom, Barnsdall, various parks. The environment was not aesthetic.

Education Center in Downey - good but the room not conducive to group discussion w/ 50 people. Datsun Building - more relaxed and open setting and definitely more aesthetic.

Anywhere else. Even downtown L.A.!

O.K.

More field trips. Buddhist Temple, Gardena; L.A. Music Center; J. Paul Getty Museum; Laguna; Chinatown.

No comment - 26

		Percentages						
Activities	N	Low 0	1	2	3	4	High 5	Average Response
2. Pacing of Consultants and Group Activities	43%		2%	7%	26%	37%	28%	3.81

Comments:

Not enough job-alike.

I would have liked to have more consultants after the bulk of Broudy's theory.

Always rushing - need more time - especially to answer this question feedback adequately ideas presented in the entire six weeks of the seminar were very stimulating, enlightenin and helpful for planning for next year's program - left each day feeling like I had a lot to say - ideas to share - would have liked more sharing time in small group setting.

The environment was not aesthetic.

Good.

Too fast. Too much. Not enough follow-up. Not enough long sessions.

Certain aspects were excellent. Others were rather slow. Broudy's session went rather slowly. His ideas were fine but no time was allowed for participant questions. Desire a more seminar type of learning. Not lecturing and impassivity.

Organization at times seemed lacking.

A bit "over packed" for optimum absorbtion of information and experiences.

I had the feeling you were playing it by ear. Could have been much better.

It seemed that there was too much bombardment of experiences and too little time for digestions.

We started dragging the last week.

Sometimes very slow. Some days seemed to be just time filling. Other days were rushed.

Some were out of order sequencial rational - lacked follow-up of experiences.

Noticed lack of meaningful follow-up. A lot of time on non-meaningful motion.

Often felt overdone in some areas - too light in others - diversity of participant background and needs almost necessitates this of course - can't reach all evenly.

Some activities rushed, some given too much time. Would have considered future planning a priority - this area was not or seemed not to be integrated sufficiently from the beginning.

Could have used more time, however, in job-alike groups!

Good.

A little pushy- but cannot be helped.

Two weeks of Dr. Broudy was a bit too much - maybe first week plus fifth - break was needed or one week of Broudy and use other time for additional consultants.

No comment - 28

Comments:

Loved the stimulation - looking forward to the fine meetings for more!

Because of the justice of giving a check at the end of the seminar for those who participated, as a participant it was observed that some quite obviously came late, signed in, and left early. I can only suggest that certain people in the core group assist with the role. It is too bad that professionals dedicated to the learning and appreciation of the Arts do not see the justice in cheating. This is an area we as educators should be demonstrating to our students - honesty and justice is human and Christian.

I wonder if Ron realized how abrupt he cuts people off at times. A great many people, after making a comment or asking a question, never do it again.

Very informative well-planned seminar. Dr. Hine is a master of organization and planning. It would have been more helpful to have less theory (shorter amount of time would have been better) and more physical and verbal involvement of each participant, not through volunteerism but through more coersion.

A good beginning.

Needed more time for job-alike groups. Perhaps less time for Dr. Broudy. More over-all time to discuss plans for year, how to implement.

The beginning of the seminar was difficult for someone who doesn't have an "art" background. Also, at the onset of the class, the goals to be achieved were really vague. In total though, I found the seminar to be very stimulating and informative and have been motivated to enroll in more classes concerning art. The students in my classroom hopefully will benefit from the teacher taking this seminar!

Wish seminar had addressed itself to more current images and concerns. Believe Broudy could have been more effective with one week instead of two. The method as practiced in small groups and slide viewing was very boring - afraid this could be a "turn off" as far as students are concerned. Hope the participants in elementary education do not attempt the critical and judgmental with their students' work! Wish there had been more time for sharing with other participants. Wish there had been more time to hash out various philosophical differences within the group - It would have helped clear the air.

I would have liked more time set aside for interaction with other participants on an informal 1-1 basis.

The seminar was held too close to the title. Not enough diversity art concepts was allowed to develop. When diversity did develop it was subdued. I realize there is a time problem. With only minor problems this seminar has been a most rewarding and reinforcing experience in aesthetics of my life and work. Certainly this seminar did bring about changes in my aesthetic perceptions which will affect my teaching methods. Dr. Broudy was 25 on a scale of 1-5. The next most significant experience was direct contact with the artist.

Supurb workshop.

It might be helpful for future such projects to have a weekend retreat - this would help to familiarize the group participants with one another and provide more time for more individual discussions. The time limit placed on many of our activities was truly detrimental - it stifles the potential for groups to arrive at new ideas etc.

A note to the staff - especially Drs. Silverman and Hine. Plan the same thing for Art Historians or work to make this type of course in aesthetic perception a requirement for a degree in art history. Too many art historians are not trained to see and can only see what they have read about a work of art. This process would be of great benefit to them and would improve the art history programs in our institutions of higher education. How about Dr. Silverman - another grant idea? Ray is bound to be the exception after this summer. I'd like to send my students to him.

I gained a tremendous amount of information during this seminar. I have great enthusiasm to start teaching this year as a result of the experiences I have had here.

Found seminar, overall, very informative and enjoyable - not to mention inspiring! Hope there is some follow-up meetings, workshops, or seminars for the group! A newsletter of some sort would be helpful in keeping us up to date on current aestheticall oriented events!

In general, this workshop was excellent, organized educationally and helpful. 1) Prefer taking advantage of varied consultants in small group discussions. 2) Prefer more time given to varied approaches and model application. 3) More systematic input as to the developing of future plans.

Didn't have enough time to fill this out. However, appreciate getting the opportunity to do so.

Fifty is a lot of people therefore more interaction within small groups is beneficial and our short periods were enough. Also a cross-section small group.
P.S. The chairs do not fit under the tables in this room - too structured - a variety of meeting spots - a variety of L.A. exposed adds to variety in teacher.

I believe you have to show people how successful programs have utilized the information we learned from the seminar - I think without this they go to sleep - evidence is stimulating. I don't believe people in the seminar will implement this information in an excellent manner - because excellence was not apparent in all the presentations. I think people have to be hit over the head - you can't leave everything up to them. They are still avoiding the artist - they are not leaving the school to utilize the art community. I did enjoy meeting these paople and the seminar helped me to begin to look at art instead of getting hung up in facts. I think this means I may have benefitte a great deal more than most.
P.S. I really have some more positive feelings but not enough time to describe. I am being negative because I've not had the opportunity to express this before. I felt intimidated and cut-off, as did many others - so this opportunity has unleashed.
The seminar has enhanced my vocabulary and understanding of aesthetic principles - has given me tools to plan projects by - I never would have understood these needs before and would not have planned trial projects or seen a direction for my work in art education.

As we discussed before the seminar this a.m., many of us feel we have really changed - that is grown in aesthetic understanding. It has been the best of summers for me as a result of the planned activities and the interchange with participants and leaders. I'll never be the same - I'm eager to be in the classroom and start using some of this new attitude as well as new expertise. Wish there had been more help with instructional materials and more definite help in teaching strategies (i.e. Nancy, etc.).

During the five seminar workshops left, can we have more interaction type of learning. I felt Nancy and Dimondstein style were most effective for me.

On the whole, an invigorating seminar. Still have the feeling though that we were at times functioning on the breadth approach rather than the depth. A rich experience to be sure, but a lot of emphasis could have been directed away from so much doing for the sake of doing and more in depth exploration. "Show and tell" by participants could have been screened a bit to improve the quality of the sharing. Discussions were abruptly terminated oftentimes too quickly without recourse to further group interaction.

I realize that when one plans something for the first time, often things change a great deal in the implementation of the plans. It seems however, that the plans weren't too flexible in terms of the participants'needs, the prime example being desire for more job-alike group work. Once the participants gained a knowledge-base, this job-alike time would have been so beneficial in terms of making that knowledge work in the educational process. Some activities should have been cut to allow for these small groups.

No comment - 26

THE AESTHETIC EYE

SUMMARY OF SEMINAR ASSESSMENT

The responses to the five point scale for each of the Seminar activities has been summarized. In an effort to make the information more meaningful to participants, the following information may be helpful:

N	the total number of participant responses made to the individual activity
%	the number and percent represents the percent of response ratings for each point on the scale
Average response	the average or mean of all the rated responses for the individual activity

An interpretation of the percentage and average for each activity may be made in the following way:

Percentages on the scale between 0-2	Low rating
Percentages on the scale at 3	Average rating
Percentages on the scale at 4 and above	High
Mean averages below 3.00	Low
Mean averages between 3.00 and 4.00	Average
Mean averages between 4.00 and 5.00	High

SEMINAR ASSESSMENT SUMMARY

July 21, - August 28, 1975

		Numbers and Percentages						
		Low				High		Mean (Average)
Activities	N	0	1	2	3	4	5	5.00 High
CONSULTANT'S PRESENTATIONS								
1. Historical Review of Art Education Ron Silverman	49			5 10%	3 6%	19 39%	22 45%	4.18
2. Aesthetics and the Dance Geraldine Dimondstein	47		1 2%	1 2%	4 9%	9 19%	32 68%	4.49
3. Aesthetics and Found Objects (Watts Towers) Noah Purifoy	45	1 2%	9 20%	8 18%	11 24%	11 24%	5 11%	2.82
4. Aesthetics and the Environment Coy Howard	49	1 2%	1 2%		5 10%	11 22%	31 63%	4.39
5. Kits and Caboodles Gil Clark	46		2 4%	4 9%	10 22%	18 39%	12 26%	3.78
6. Aesthetics and TV Commercials Robert Gips	44		2 5%	4 9%	5 11%	9 20%	24 55%	4.11
7. Aesthetics and Poetry Paul Vengelisti	46	2 4%	6 13%	7 15%	14 30%	10 22%	7 15%	2.98
8. Evaluation in Aesthetic Education Dwaine Greer	45			5 11%	14 31%	16 36%	10 22%	3.69
9. Aesthetics and Jazz Tony Brito	48			1 2%	3 6%	3 6%	41 85%	4.75
10. Survey and Analysis of Works of Art From Various Cultures-Ray Silverman	48				2 4%	11 23%	35 73%	4.69
11. Administration and Aesthetic Education - Panel	45	1 2%	3 7%	5 11%	16 36%	14 31%	6 13%	3.27
DR. BROUDY: PESENTATIONS AND DISCUSSIONS								
1. The Import of Aesthetic Education	47			2 4%	6 13%	11 23%	28 60%	4.38
2. Nature of Aesthetic Experience	46		1 2%		5 11%	10 22%	30 65%	4.48
3. Characteristics of Aesthetic Perception	46			1 2%	4 9%	8 17%	33 72%	4.59

Activities	Low N	0	Numbers and Percentages 1	2	3	High 4	5	Mean (Average) 5.00 High
DR. BROUDY: PRESENTATIONS AND DISCUSSIONS (Cont.)								
4. Sensory, Forma , Technical, and Expressive Properties	46		2 4%		5 11%	8 17%	31 67%	4.43
5. Analysis of Works of Art Using Slides	47	1 2%	1 2%	1 2%	9 19%	16 34%	19 40%	4.02
6. Analysis of Selections From Music	47	1 2%	1 2%	6 13%	12 26%	15 32%	12 26%	3.60
7. Aesthetic Properties, Parker Article	48	1 2%	1 2%	5 10%	7 15%	14 29%	20 42%	3.92
8. Criticism, Green Article	49		1 2%	6 12%	11 22%	15 31%	16 33%	3.80
9. Seminar Artist Sessions	45		1 2%	1 2%	12 27%	14 31%	17 38%	4.00
10. Language Categories and Aesthetic Analysis	39			2 5%	16 41%	10 26%	11 28%	3.77
11. Commercial Use of Aesthetic Images in Media	47	2 4%		2 4%	11 23%	14 30%	18 38%	3.89
12. Review and Question Sessions	42		1 2%	4 10%	6 14%	21 50%	10 24%	3.83
OTHER TOTAL GROUP ACTIVITIES								
1. Opening Day Orientation to Seminar	43	1 2%	3 7%	5 12%	12 28%	14 33%	8 19%	3.37
2. Video Tape of the Dance Carol Clark	44		2 5%	2 5%	9 20%	9 20%	22 50%	4.07
3. Visiting Watts Towers and Artist's Studio	46		3 7%	3 7%	8 17%	12 26%	20 43%	3.93
4. An Experience With Music and An Art Medium - Ron Silverman	40	1 3%	1 3%	2 5%	7 18%	11 28%	18 45%	4.00
5. Analysis of Aesthetic Properties Using Everyday Objects	47		5 11%	2 4%	9 19%	11 23%	20 43%	3.83
6. Demonstration of Analysis of A Work of Art by Seminar Participants	48		3 6%	2 4%	12 25%	17 35%	14 29%	3.77

		Numbers and Percentages						Mean
Activities	Low N	0	1	2	3	High 4	5	(Average) 5.00 High
OTHER TOTAL GROUP ACTIVITIES (Cont.)								
7. Sharing Resource Materials	49	1 2%		1 2%	7 14%	19 39%	21 43%	4.16
8. Viewing and Critiqueing the Invitation	44	3 7%	3 7%	10 22%	9 20%	11 25%	8 18%	3.05
9. Multi-Media Presentation Ray Silverman	39					9 23%	30 77%	4.77
10. Gallery Tour With Nancy Walch Los Angeles County Museum	45		1 2%		4 9%	3 7%	37 82%	4.67
11. Developing Criteria for the Selection of Instructional Materials for Aesthetic Education	46	1 2%	2 4%	7 15%	19 41%	12 26%	5 11%	3.17
12. Commercial Exhibit of Instructional Materials for Aesthetic Education	44	2 5%	5 11%	8 18%	14 32%	9 20%	6 14%	2.93
13. Sharing of Plans for 1975-76	40	2 5%	4 10%	5 13%	9 23%	12 30%	8 20%	3.23
14. Three X A Day Aesthetics	47		1 2%	2 4%	1 2%	11 23%	32 68%	4.51
15. School Proposal, Downey Museum	42		2 5%	5 12%	17 40%	10 24%	8 19%	3.40
SMALL GROUP ACTIVITIES								
1. Practice in Analysis of Works of Art	47	2 4%	3 6%	3 6%	11 23%	12 26%	16 34%	3.62
2. Developing Plans for 1975-76 in Job Alike Groups	46		3 7%	8 17%	14 30%	10 22%	11 24%	3.39
AUXILIARY ACTIVITIES								
1. Library Collection, Books and Papers	46		2 4%	2 4%	4 9%	16 35%	22 48%	4.17
2. Distribution of Individual Copies of Papers	48		1 2%		3 6%	12 25%	32 67%	4.54
ORGANIZATION								
1. Site for Seminar	47	3 6%	2 4%	2 4%	9 19%	13 28%	18 38%	3.72
2. Pacing of Consultants and Group Activities	43		1 2%	3 7%	11 26%	16 37%	12 28%	3.81

APPENDIX C

CHILDREN - MEET - ARTISTS

Parent Information

Dear

- We are delighted your school will participate in our Children-Meet-Artists event which will take place on Saturday and Sunday, May 15th and 16th from 10:00 a.m. to 4:00 p.m.
- This event is planned for children in grades four through nine, and is sponsored by the Los Angeles County Art Education Council and the Los Angeles County Schools Office.
- Artists will open their studios to neighborhood school children accompanied by a parent, teacher or other adult.
- More than 150 Los Angeles County artists have consented to open their work space to our children, and some have offered to set up materials for children to use.
- How many times in a person's life do they visit an artist's studio? Probably never. We believe your child would enjoy the unique experience of seeing where Art is made and by whom, and to know that artists live and work in your community.
- We are asking that on one of the days you plan to take your child to visit an artist whose studio is located close to your school.
- All of the artists have given their time and will welcome you and your child to their home or studio.
- The event is free.
- Tickets for this event will be issued on a limited number of visitors per hour. Your school will distribute tickets.

(Tear off and return to school)

SCHOOL ____________
Teacher ____________
Grade ____________

Child's name ______________________________

Please check the day and time you would like to visit an artist:

Saturday, May 15, 1976 10:00____, 11:00____, 1:00____, 2:00____, 3:00____

Sunday, May 16, 1976 10:00____, 11:00____, 1:00____, 2:00____, 3:00____

____
Parent's Signature

VISITATION REPORT

Date ________ Time ____________ Site ____

Participant visited ______________________________________ Evaluator ____________

Rating scale: 1 = no evidence, 2 = little evidence, 3 = apparent interest,
4 = strong evidence, 5 = great interest, X = not applicable

	RATING
PHYSICAL ENVIRONMENT	
Aesthetic objects on display	
Serious art works exhibited	
Popular art forms displayed	
Student work presented aesthetically	
Self-instruction devices organized aesthetically	
CONCERN FOR DEVELOPING AN AWARENESS OF:	
Sensory properties How:	
Formal properties How:	
Technical properties How:	
Expressive properties How:	
CONCERN FOR EVALUATING PUPIL GROWTH How:	

DISCUSSION WITH PARTICIPANT ____

DISCUSSION WITH PUPILS, ADMINISTRATORS, VIEWERS, ETC. ____________________

EVALUATOR COMMENTS ____

COLLECTABLES

The Aesthetic Eye Project

The Aesthetic Eye Project
March 1, 1976

THIS BOX OF COLLECTABLES was designed to extend the range of objects for aesthetic study and enjoyment. It contains a group of 3-D objects from the folk traditions to various cultures. The collection is EXPERIMENTAL in that there is little or no recorded information on (1) children's response to this type of folk art object and (2) aesthetic learnings that may develop from concentrated study of these objects.

The collection may also serve as a model that encourages or extends BUFFISM, the habit of collecting objects which are "CHERISHED".

Make the collectables a special experience by

valuing their presence in the learning situation
teaching ways of handling objects i.e. everyone can be a curator
studying objects by viewing them from different positions, examining surfaces of the object by handling it in order to discover, compare and analyze various aesthetic properties
searching for inter-relationships within the object--the interplay of the properties that hold the eye and trigger imagination.

THIS BOOKLET was prepared to report project information on

(1) children's responses to specific objects,
(2) various instructional strategies that were used to involve children in the study of collectables,
(3) suggested changes, additions and/or extensions that will make the collectables more productive as learning sources.

A booklet will be provided each time this box of collectables is checked out. Please report information requested on the following pages. Write in on any part of the booklet additional ideas, insights, suggestions or information that you feel will add to this record. Please be frank and explicit.

Box 1.

2. INSTRUCTIONAL STRATEGIES DEVELOPED FOR COLLECTABLES

Briefly describe each activity you developed for the study of the collectables.

Box 1.

Briefly describe each activity you developed for the study of the collectables. Continued if needed.

3. SUGGESTED CHANGES, ADDITIONS AND/OR EXTENSIONS OF COLLECTABLES

1. Ask children to suggest other objects to add to this collection and list their suggestions here.

______________ ______________ ______________

______________ ______________ ______________

______________ ______________ ______________

______________ ______________ ______________

2. Indicate any spin-off activities that come from this box of collectables that you had not counted on or did not expect.

____

____

____

____

3. If children organize a box of their own collectables for study, list the various objects they include.

______________ ______________ ______________

______________ ______________ ______________

______________ ______________ ______________

______________ ______________ ______________

______________ ______________ ______________

4. Briefly state the advantages and disadvantages you experienced in working with this box of collectables.

Table Twenty-[illegible]
Summary of Collectables Assessment
Rating Scale (0-5)

Box	Grade	Low 0	1	2
1	9th		Hand woven fabric	Bamboo ball Cloth horse
2	5th	Small straw bird Painted wooden bird String bag	Small cloth bird	Clay bird whistle Cloth worry balls Straw glass holder Ornamental tin box
4	4th	Book 1 & 2	Jute place mat	Ceramic rooster Carved gourd
6	7th			Hand woven fabric
6	1st			
7	3-4	Stitchery bag Hand woven fabric Bamboo woven ball Bamboo figure	Clay horse bank Ceramic lotus bowl Cloth butterfly (sm)	Straw hen Ceramic owl Painted elephant (sm)
9	10th	Hand woven placemat Small straw crane Cloth birds (5)	Small pointed wooden bird Small yarn painting Book 4	Clay steer bank Straw deer (small) Clay Adam & Eve
10	4th		Straw figure	Straw figure

3	4	High 5	Items to Add
Straw hen Sake cup	Bamboo glass holder Carved gourd	Clay bird whistle Ceramic owl Ceramic lotus bowl Painted wooden mask Yarn painting Stitchery bag Painted wooden bird Gold corded pig Wire basket	
Carved wooden lion Cloth face w/ sequins Cloth ornament (small) Book 1 & 2	Corn husk figure Yarn painting Straw madonna	Carved gourd Carved wooden gazelle Kaleidoscope	Objects from Japan, Canada, Isreal, Mexico India
Ornamental ball	Ceramic madonna Brass scarab Carved wooden gazelle Straw goat Straw musician Clay bird whistle	Cloth worry balls Shaved wooden tree Ornamental cardboard horse Kaleidoscope	Wooden carved animals Statues Stuffed animals Masks Wood carved objects Straw things, clay things Stuffed objects
Cloth elephant w/ sequins Bamboo ball Book 1 & 2	Straw rooster Painted wooden bird Clay steer bank Straw angel	Carved gourd (Peru) Carved gourd (Mexico) Carved wooden gazelle Clay bird whistle Ornamental tin box Cloth bird in bamboo circle Yarn painting Shaved wooden tree	Clay objects Glass blown objects Hand carved objects Yarn paintings Wooden ship with bright colored string Children's art from around the world Sand paintings
Carved wooden gazelle Clay bird whistle Bamboo ball Painted wooden bird Hand woven fabric Clay steer bank Straw angel Book 1 & 2	Carved gourd (Peru) Carved gourd (Mexico) Straw rooster	Ornamental box Cloth bird in bamboo circle Cloth elephant w/ sequins	Mexican vase used throughout the year in my class. We analyzed it earlier this year.
Book 4		Painted wooden mask Carved gourd Book 2	Indian artifacts, i.e., Kachina dolls, arrowheads, bowls, totem poles, rugs, teepee model, band beads Pictures of Indians
	Ceramic bird Tin flower arrangement Straw musician Clay bird whistle Painted wooden elephant	Bamboo figurine Carved wooden rhino Glass persimmon Ceramic vase	
Ceramic vase Carved gourd Glass fruit Painting	Clay bisque pigeon Clay horse/rider Straw glass holder Straw deer Cloth napkin Book 2 Book 3	Ceramic bird w/ flower Lacquer tray Cloth butterfly Yarn painting Ornamental wooden bird Straw star Painted toy guitar	Mexican objects: pots, planters, dishes, toy, perfume, glass objects, sandles, clothes, dry corn, (Indian), lantern (Japanese) jewelry (Indian), pictures

Spin-off	Children's Own Collectables	Advantages & Disadvantages
		Anything breakable causes a degree of anxiety. More bright (color) objects to catch and hold student's eye.
Principal wants to get a couple of kits for our libraries.		I was really worried every time they looked at objects that they were going to break things.
		Having objects already at hand.
Few children brought objects of interest to share that could be added to collectables box. Requested to do yarn painting.		Bring the feeling of Museum to students. Able to feel objects and observe up close. No area to display objects permanently during the day. Some children would steal objects if left out without constant supervision.
Children wanted to analyze them without teacher help. They are only first graders!	We didn't get to this.	Many advantages - especially the comparisons made. Thrilled to have Cinco de Mayo center from these objects - it really enriched my students' aesthetic experiences.
Reaction to object. One child felt the elephant did not belong in this collection. She said all the others were related in color except the elephant.	Models of cars Stamps Shells Rocks	Opened new areas of exploration. Difficulty relating to objects. Little meaning to these children - their collectables, baseball cards, model cars.
Child suggested that the class do a drawing representative of child's ethnic background (clothes and dress), write a story in their language.	Mexican cups, cloth napkins, embroidered pillow cases, dolls from Poland, Holland wooden shoes, German glasses, ceramic birds, Swiss varn drawing, 3D objects-New Zealand	Good for small group discussions - use few objects at a time. Need more ideas for follow-up. Triggered ideas about objects at home.

ACTIVITIES WITH COLLECTABLES

Grade Level: First Grade

Carved gourd (Peru)

A line and pattern lesson. Students drew a pattern following the lesson.

Carved gourd (Mexico)

Compared to Peru gourd in terms of color, line, texture, shapes.

Gazelle

Analyzed in a small group.

Clay bird whistle

Analyzed and placed in Cinco de Mayo Center for students to examine further.

Tin Box (Excellent lesson)

Analyzed in large group - students did a pin hole drawing as a follow-up. (Pin hole drawing had to be flowers, leaves, andimals (birds).

Cloth bird in bamboo circle - Analyzed

Sequined elephant - Analyzed

Bamboo ball

Discussion on another aspect of line, pelt in line center.

Straw rooster - Analyzed

Yarn painting

Analyzed and put in Cinco de Mayo Center.

Shaved wooden tree - Analyzed

Painted wooden bird - Analyzed

Fabric

Analyzed - discussion of textile production results.

Clay steer

Analyzed and put in Center.

Straw angel

Analyzed and put in Center.

Mexican art books

Put in Center - students looked at them all

Students were given lessons in how to handle them and look at them in the Art Center. Comparisons were made of:

1) Clay bird whistle and painted wooden bird.

2) Rooster, shaved tree, straw angle (I thought this lesson was good but too simple).

3) Yarn painting and striped fabric.

Grade Level: Third and Fourth Grade

1st lesson

To get acquainted with articles in the box and to observe initial response to object as taken out of box.

2nd lesson

Articles similar in materials felt by children. The straw madonna and straw hen were examined. The children were to examine the two pieces and find art elements that were similar in each piece. They were asked if they knew from what country the artifact might have come from.

3rd lesson

All of the art objects were placed on the rug. The children were to arrange the objects by materials, texture, colors, lines, or feeling or shape they thought were alike.

4th lesson

The wooden Spaniard mask was analyzed as to technical property, color, shape, line, texture, and emotion that it evoked. This was the most successful lesson. The children related to the mask since they saw and we analyzed many Indian and Eskimo masks. They also made clay masks of their own.

5th lesson

We looked through the Mexican Art Book Two. The children identify with this book since they could relate to their own experiences.

6th lesson

The Mexican Art Book IV was too advanced. The children could not relate to this. Even though it had many huge stone pieces the children's response was lukewarm.

7th lesson

We study all the ceramic pieces - bird, bowl, and house. The children made comments about the color of the bird. No one was aware that the bird was decorative and highly stylized. We had taken a trip to Tucker Wildlife Sanctuary and saw many wild birds and had seen many pictures of birds, but the children did not enjoy this piece.

The children said the house was rough compared to the bird. The bird was smooth. Also the bowl was smooth. The color of the bird and the house were alike. The color of the bowl was dark.

8th lesson

The woven material and the straw purse. The children said the colors were alike. The patterns were different. One was made up of stripes and the other was made by the yarn. The stripes were vertical lines and the yarn were made of x.

9th lesson

Gourd - the children were fascinated with this piece. at first they did not know what this piece was. They looked at the carving and felt that some parts were raised and others were recessed. They also commented on the color. They liked it since the picture could be read as a story. The children made comments about the lines and circle. One child said the top shape looked like a flower.

10th lesson

The butterfly was passed around. Questions were asked about the color. Is it a bright and happy color or is it a sad color?
Do you know the name of the color?
What do you think was used to make this piece?
How did the artist decorate the butterfly?
What color is it?
Is the line smooth or rough?
Is the piece (symetrical) can be divided in half or (asymetrical)?
How did the artist get the piece to balance?
After the lesson - the children never picked the piece up the examine it or never make any comments about it.

11th lesson

All pieces were displayed on the table so the children were free to examine, feel, and observe them. The most frequent comments were about the masks, the Mexican Art II Book, and the carved gourd.

Grade level: 4th grade

1) The objects were placed at a center called "Ethnic Art Object Center" with a task card with questions as follows:

   a) Look at the objects
   b) Touch the objects and describe the different textures and surface quality.
   c) Describe the color, shape, and size of your favorite object.
   d) What technique do you thin, the artist used to make these objects?

(At first, for the first few days, the children touched and talked about the objects but the novelty wore off and were untouched for the next week at the Center for independent activity).

2) A child selects one of the objects from the table and describes it to the class in terms of its sensory properties. (Children were reluctant to do this -- only 2 volunteered).

3) Objects were passed around for the group to touch, see, and discuss with friends in the group.

   After 10 minutes, the interest wore off, but they did start to talk more about similar objects they have at home.

4) After we did #3, the children suggested bringing in similar objects from home to make our own co-lectable box for the class. The next day 2 children brought in the following objects for discussion:

   a) 2 china cups
   b) 2 wood carvings
   c) Ceramic bird from Mexico
   d) 2 ceramic owls from Mexico
   e) A glass shoe from Holland
   f) A paper weight.

   We passed these objects around for discussion.

5) Developed vocabulary for certain objects:
   i.e., Clay Bisque Pigeon - "line","smooth", "not heavy", "dull", "different shapes", "looks like made of clay", "different lines." These comments on this object were that they "liked the design and the wing."

   i.e., Purple Glass Fruit - At first they thought it was made of plaster. They commented that there was black and the color blue in the purple, when I held it up to the light. They said it was "hollow", "purple", "smooth", and "round."

   i.e., Straw Deer - They said the legs look smooth, the tail felt like a broom, it looked like a deer, it's "bad", "neat." They asked what the sticks in the ears were and how they were placed in the ear; another child said they were toothpicks, they said the color of it was like a broom - yellowish white. They were not interested in hearing about the history of this object on the enclosed paper.

i.e., Ceramic Vase - They liked the glaze, said it could be used to hold pencils.

i.e., Ceramic Bird with Flower Design - "pretty", "colorful", "smooth."

Grade level: 5th grade

First we looked at them, felt them, and supposed about them.

Next we used my check-off sheet, and as a class analyzed 2 objects.

Next, all objects were placed out and numbered. The class was allowed about 6 hours to go around and analyze each object themselves.

Then we looked at the results to see which objects received more.

Grade level: 7th grade

Observed and discussed each object according to shape, color, texture, and line. Country of origin of interest to children, also.

Each 7th grade class sat around one large table. Handled objects, passed them around, studied them. Made comments about their observations before discussion started. Well received. Students wanted more objects from other countries, expecially from other children.

Several children in each class decided to make collectable boxes and would share them next week with the class.

More awareness of shape then other art elements.

Discussed similarities and differences between objects.

ART REPRODUCTION POST CARDS AND FOLK ART OBJECTS
Grade Level: K-4
Total and small group

Objective: To gain skill in identifying sensory property of color.

Art reproductions used:

Tea, Matisse
Composition in White, Red and Yellow, Mondrian

Instructional strategy:

1. Large group - elicit children's response to a painting in a demonstration lesson.

2. Learning Center activity - Two children working together. Use of color in the prints - matching, verbalizing.

Objective: The child will discover how the alter position of elements changed the meaning of the work. (formal property)

Concept: Art statement can be changed by varying arrangement of the element.

Art reproductions used:

Same as above.

Instructional strategy:

1. The child will be given a set of identical shapes to make two art statements that are different.

2. The child will cut and rearrange the original art elements.

Objective: Observe warmth of the medium-wood, curved line to denote the feeling of the animal. The spiral and textured quality of the antler - power evoked by the treatment. Elongated legs. Balance of the short tail and exaggerated antler. Viewing in varied position. Touching of wood. (expressive)

Folk art objects used:

Antelope Sculpture, Kenya
Gourd with carved enrichment of Llamas and people

Instructional strategy:

Can you read a picture in this object? How did the artist tell a story? How did the artist depict movement in the llama? i.e., the diagonal lines evoked movement, position of the legs, one foot in front of the other.

Assessment:

Checklist, observation, contract, product.

ART REPRODUCTION POST CARDS, FILMSTRIPS
Grade Level: K-12
Total group

Objective: To learn about composition - arrangement within a space - architecture, sculpture, painting, etc. Really any art form would work. Student can see that arrangements can be quite different, but they are planned (part of artistic process).

Art reproductions used:

Anything would work as long as it could be shown out of focus. (Put in opaque projector or make slides.)

Instructional strategy:

1. Show a variety of art reproductions grossly out of focus (maybe 10).
2. As each is shown, have the students do a quick thumbnail sketch of each arrangement of shapes.
3. Have students select one of their thumbnail sketches - one that is especially "interesting to perceive."
4. Enlarge their selection and duplicate it through the techniques of collage.
5. Provide a large variety of 2-D materials - many colors, textures.
6. Discussion of objects to include:

   Different types of arrangements, expressive qualities of different approaches, aesthetic properties and historical information. (Students will want to see the slides in focus. When they are finished with their work, show slides in focus).

ART REPRODUCTION POST CARDS
Grade Level: 4-6
Introduce in small group and use later at Learning Center.

Objective: To see similarities and differences in shape, line and color in abstract paintings.

Art reproductions used:

Protractor Variation, Frank Stella
Composition in White, Red and Yellow, Piet Mondrian
Blue Line on Red, Lorser Feitelson
Blue Curve III, Ellsworth Kelly

Instructional strategy:

1. Describe the kinds of line you see.
2. Describe the colors you see.
3. Describe the shapes you see.
4. How are the lines, colors and shapes similar?
5. How are the lines, colors and shapes different?
6. Do you think the same artist did these paintings? Why? Why not?
7. Which two are most similar? Why?
8. Which two are most different? Why?

Assessment:

Tape discussion in small groups.
Write responses at learning center in individual folders.

ART REPRODUCTION POST CARDS
Grade Level: 4-6
Small group and/or Learning Center

Objective: Compare two art prints for similarities and differences found in formal property. Shoe box art lesson, art print on the lid. Directions, questions, and tasks for independent learning center.

Art reproductions used:

Still Life With Cherries and Peaches, Cezanne
The Last Felice, Hartley
Daughter of the People, Modigliani
Protractor Variation, Stella
Forms Irregulieres, Kupka
Messalina at Bordeaux, Toulouse Lautrec
The Card Party, Terborch

Instructional strategy:

1. Directions, questions on task cards.
2. Get together other paintings that show the same concept.
3. Write a creative story about a painting.

Assessment:

Teacher observation and student check list.

ART REPRODUCTION POST CARDS
Grade Level: 6-8
Learning Center

Objective: Compare two sculptures (only after group has learned how to respond to a work of art).

Assessment:

Comments from Docents on student responses. Oral responses by students to filmstrip. Comments from students during follow-up discussion. Types of questions asked by students.

ART REPRODUCTION POST CARDS
Grade Level: 7-8
Small Group

Objective: Develop skills in using aesthetic perception approach in viewing paintings.

Art reproductions used:

Sunlight, Max Pechstein
The Last Felice, Marsden Hartley

Instructional strategy:

Students have a "getting ready to look and see" period in which the two works are individually viewed by each student. The teacher reinforces previous learning experiences by reminding students of the four properties in studying a painting. Students then discuss what they perceive in the pictures. We then start to analyze and learn "what" to talk about, then "how" to say it develops slowly depending on the frequency of this exercise.

Question: In what ways do you see the same feelings and emotions expressed?

Assessment:

Oral response - growth in vocabulary.

ART REPRODUCTION POST CARDS, FILMSTRIP, ART OBJECTS
Grade Level: High School
Small group and Learning Center

Objective: To develop student's awareness of specific areas in aesthetics: 1) style, 2) theme, 3) visual properties, 4) formal properties.

Art reproductions used:

Varied selection of post cards.

Filmstrip used:

A Walk through the Los Angeles County Museum of Art

Art objects used: Collection of frogs.

Instructional strategies:

1. Art reproductions

   Look at a reproduction (post cards) for its color properties and do a painting or design (non-object) based on that particular color scheme.

2. Filmstrip

   Walk Through the Los Angeles County Museum of Art could be used to introduce students to the human figure in gesture form - _The Figure in Motion_, or show frames on _Food and Eating_ - set up an entire "feast", discuss the visual properties of the "feast" and do a formal or informal arrangement of the feast in torn collage form, or a papier mache food feast - or ceramic feast.

3. Art objects

   A theme based "frogs" - showing variation of style of expression, what is emphasized by the craftsman - parts of the body, etc....

Assessment:

1. Student self-evaluation sheet based on aesthetic properties.
2. Group critique.
3. Exhibit final project.

ART REPRODUCTION POST CARDS
Grade Level: High School
Total group

Objective: To develop mass and form in figure drawing.

Art reproductions used:

Two Women in Street Dress, Ernst Ludwig Kirchner
Sunlight, Max Pechstein
Violinist in the Snow, Marc Chagall
La Chocolatiere, Modigliani

Instructional strategies:

The project should be developed in three stages:

1. Project an art reproduction in an opaque projector with the projection out of focus. Discuss the shape and form seen in the out of focus projection.
2. Have the students tear paper into the shapes projected and glue them onto a sheet of drawing paper. Use a wet brush to outline the shape to be torn.
3. Have the students use large house painting brushes to apply color and detail to their project. Bring the projector a little more into focus but not completely until the project is finished.

Assessment:

Total group evaluation through discussion. Have the students analyze the project by identifying the characteristic which makes the forms massive and exciting to perceive.

SCULPTURES, ART REPRODUCTIONS, SLIDES/FILMSTRIPS
Grade Level: High School
Small group

Objective: To explore sculpture - tactile, visual, emotive quality, animalness, etc. To move into the drawing or depicting of animals in other media.

Art reproductions used:

Animal sculpture in other media - bronze (Rodin), clay, ivory, gold, etc. Use real objects and reproduction and slides/filmstrips.

Instructional strategy:

Sample strategy - Have them feel the object blindfolded, sighted, part of object, in comparison with other animals in other media, in other poses - discussion to follow.
Show AV material about animals as well as animal sculpture.
Have students work quickly with media to catch essence of animal.
Explore deeper qualities of animal by doing a posed (action) study of animal. Move into stylized animal studies (African art, ethnic art, etc.)

Sample questions - How is the animal posed?
What qualities let you know what kind of animal it is?
What is the bulk of the form, lines, textures, etc., negative space, positive...?
What are the differences (similarities) between this object and the real animal?
How would this object be different in other media or in a different pose, or in a different size, etc?

Assessment:

As a consequence of group discussion/interaction students should be able to individually write down their observations or respond to a checklist or teacher developed form. Art work should evidence this exploration.

ART REPRODUCTION POST CARDS
Grade Level: High School
Total group

Objective: To develop, expand choice and understanding of various types of art. To check sequence of choice as a developmental pattern of the individual learner.

Art reproductions used:

Divide and group complete set of reproductions into drawing, sculpture, painting, craft. Breakdown within includes ethnic, religious, non-representational, still life, pastoral scenes, family scenes (portraits). Label and number.

Instructional strategy:

Have each student in class select one reproduction each week for a ten week period. Have the student keep the reproduction (which has been laminated) for that period of time allotted and return it with his checklist before selecting a new reproduction.

1. One specific reason why it was selected.
2. What did he actually see that was present?
3. What was the predominant theme?
4. How did it make the student feel.

Assessment:

Since the group I work with is predominantly black and Asiatic, and the reproductions do not necessarily reflect very much non-western art, it is hoped that some insight might be gained by actually retaining a reproduction per week. In consequence to this living with, the insights as well as the actual (aesthetic education system) will begin to develop. Anticipate a developmental variance.

ART REPRODUCTION PST CARDS AND FILMSTRIPS
Grade Level: Learning Center
Total group

Objective: To familiarize class in advance with aesthetic projects - possibly make packet with accompanying questions, and send out for teacher to borrow - or use as follow-up packet.

Art reproductions used:

Possibly have them look at card or slides and try to find it in Museum after discussing aesthetic qualities.

Instructional strategy:

i.e., Painting of woman by Modigliani - What is this woman saying? Is she talking to you? How does she feel? What about her makes you think that she is feeling that way? What are the most important colors used? What do these colors describe? i.e., mood, feelings, etc.

Assessment:

Possibly with a questionnaire -- going to the actual works after the discussion and asking what did we learn about this? etc.

ART REPRODUCTION POST CARDS
Grade Level: Teacher Aides
Small group

Objective: Use a post card as reproduction as study material for aides to take home when training sessions are too short. Written material on aesthetic properties found in art reproduction post cards would allow for practice in working with inexpensive materials.

Art reproductions used:

Whatever would suit purpose.

Instructional strategy:

Written material would suggest activity looking for aesthetic properties.

Assessment:

Would tie into overall evaluation - pretest and posttest.

ART REPRODUCTION POST CARDS
Grade Level: High School
Individual

Objective: To aid the learner in "seeing" the original work and its intent, feeling, and technical properties, clearly.

Art reproduction used:

William Dole, Near Alegria, 1965, collage on gesso panel
(This "game" would work with most art reproductions).

Instructional strategy:

Questions: What do you see in the original art work that you do not see in the reproduction?

Are the colors alike or different? What effect does this have on the mood, feeling, etc.?

What about texture? Compare the texture shown in the reproduction to the texture of the original work?

If you were the artist how would you feel about the way your art work was reproduced?

Teacher Comments: Near Alegria is a collage on stark white gesso board. The reproduction shows the ground as yellow gray to orange. The blue of the sky is purple in the copy, orange changes to red and red to purple.

ART REPRODUCTION POST CARDS
Grade Level: K-3
Small group

Objective: Children will be able to compare two art reproduction post cards by naming similar colors, shape of forms, textures created by colors, and how lines are used to create interest in the composition.

Art reproductions used:

Sir Joshua Reynolds, "The Young Fortune Teller."
Pierre Auguste Renoir, "Two Girls Reading."

Instructional strategy:

1) Name the colors you see in both reproductions.
2) Which has darker colors?
3) Name one color that you see in "Two Girls Reading" that is not seen in "The Young Fortune Teller."
4) Look at the position of the bodies in each reproduction. Do they both remind you of a geometric shape?
5) Name other shapes you see in reproductions.
6) How is the background color used to appear thick or thin?
7) Where do the lines on the center of the dress on the background girl (in Two Girls Reading) point?
8) What does the line made from the lace on the boys garment (The Young Fortune Teller) point?

Assessment:

A written or taped record of children's responses. Lesson would be successful if 60% of the responses were valid in terms of aesthetic vocabulary.

FILMSTRIPS
Grade Level: K-3
Total group

Objective:_ The purpose is to teach how color enriches our lives.

Art reproductions used:

Filmstrip, "A Walk Through the Los Angeles County Museum of Art."
Slide projector, red colored cellophane, or red colored projector bulb.

Instructional strategy:

We are going on a trip to the Los Angeles County Museum of Art. The works of art we see will be first viewed in their real colors. Then we will view them as an all red object of art.

1) How does seeing art in full color influence us?
2) Divide a piece of paper in half. Draw a nature picture using just red on one side and full color on the other side.
3) Which drawing is more interesting?

The students got into a discussion of how the changes changed the feeling of the work. This approach also gets students into how change of color can cause change of visual flow and the intent of the artist.

FOLK ART OBJECTS (ANIMAL FORMS) & SLIDES OF ANIMALS

Objective: To identify how artists change forms (reduce to simple shapes) of animals to suit desired feeling or purpose.

Instructional Strategy:

The teacher shows the 3-D item, then a slide of the same animal. (This is done with 4 or 5 different animals).

Questions: How are they alike?
How are they different?
Why did the artist make the change?

Teacher Comments: Each student then designs his or her own animal. My class used this as a starting point for batik, but sculpture, drawing, painting, could all work from this.

Assessment:

If 60% of students say the full colored drawing is more interesting the lesson is successful.

3-D OBJECTS
Grade Level: K-3
Learning Center

Objective: The children will be able to study the lines on the gourd and reproduce the same lines in works of their own.

Art reproduction used:

Traveling Gourd.

Instructional strategy:

1) Gourd is displayed in the Learning Center for children to study.
2) Each child has a 6" x 6" piece of white drawing paper.
3) In his own creation the child will reproduce the lines on the gourd in an original arrangement, using watercolor as a medium.

Assessment:

Look at student's own arrangement of the gourd's lines. If 60% can reproduce the lines the lesson is successful.

ART REPRODUCTION POST CARDS
Grade Level: High School
Small group

Objective: I wanted to increase the students span of verbal concepts for analyzing art.

Art reproductions used:

Various art reproduction post cards.

Instructional strategy:

I had post cards attached to large sheets of paper on the wall. I had the students write words or phrases that could identify properties pertaining to the picture on the post card. This approach was helpful to have them think, perceive, and reinforce their vocabulary. Some of these posters were exhibited later in larger areas in the library.

Marilyn Kodani
Willard Primary School
Pasadena Unified School District

Miss Kodani teaches a first grade class. She is an elementary teacher.

The attached material includes demographic information on the class and the log report.

Demographic Information

What are the characteristics of student population?	Most of the school population is bussed from other neighborhoods. Academically there is a high percentage of Title I students.
What are their cultural and ethnic backgrounds?	Caucasian - 41% Black - 32% Mexican-American - 24% Oriental - 2%
What learning opportunities does the school/agency provide in the visual and other arts?	3 Performing Tree Programs during the year. One in each of these areas: dance, music, drama. Guidance and assistance from the district coordinators in art and music.
What is the level of parent participation in art learning opportunities?	Very limited. Volunteers come in for projects once or twice a year.
What are the policies and goals?	Policies are set by the district office which follows the State guidelines. The school has one art representative who meets with district representatives once a month. The major curriculum emphasis is on reading and math, the arts are usually utilized for holidays.
What is the organizational structure?	Principal - Mr. Weigel Project Teacher - Mrs. Stevenson The teachers work together at grade levels. The project teacher coordinates all funding and activities.
What are the staffing patterns?	The school has grades kindergarten through 3. The classes are all single grades. There are no teams and no multi or cross grades.
What are the major occupations of parents?	School composition - a large percentage are unemployed. Others are factory workers, waiters, manual laborers, and bank tellers.
What is the ethnic and cultural composition?	Caucasian, Black, Mexican-American, and Oriental.
What are the housing patterns?	Housing is racially separated. A large percentage of children are bussed from neighborhoods across town. Most of the bussed children live in lower income apartments. Children in the immediate area live in single family houses.
What resources and agencies are available to children?	Boy's Club, Girl's Club, after school recreation from the Recreation Department.

TAPE DISCUSSIONS

1) Van Gogh - "Starry Night"
   Compared with Seurat "Sunday Afternoon"

2) "Three Musicians" - Picasso
   Compare the figures with Monet "Garden"

3) Mondrian - "New York City"
   Compared with Rothke
   Newman - "Van Herocius Subtimes"
   Johns " 0 Through 9"

September 16, 1975:

*Introduce Red

Identify red crayon
Write word red
Read word red

Talk about bulletin board with colors and words.
Identify colors
Read words

Play game of guess my rule.
Use colors of clothing.

Talk about things that are red.
1) light red
2) dark red
3) variations of red and how to make them.

Hand out ditto to color circles in different shades of red.

Trace word red and write it on their own.

→ Need to ask:

When would you chose a red crayon to color with?

If I painted a red face on my picture, what would you think of?

September 17, 1975:

*Follow-up on red

Identify red
Write word red
Read word red

Talk about yesterday.
Show different shades of red.

Talk about things red in the environment.

Write a group story - Include senses, i.e., warm - danger
food - signal

"What is Red"

Read it as a class.

Illustrate it to color or paint.

September 18, 1975:

*Introduce Blue

Identify blue crayon
Write word blue
Read word blue

Play "Guess my rule"

Talk about things that are blue

How to make light dark blue with variations.

Ditto to color light blue.

September 19, 1975:

*Follow-up on blue

Identify blue crayon
Write word blue
Read word blue

Talk about yesterday's color.

Read red story
Talk about things blue *

Write group story - read as a group

"What is Blue"

Illustrate.

*Again bring out feeling / senses

September 22, 1975:

*Introduce yellow

Identify yellow crayon
Write word yellow
Read word yellow

Talk about blue, red
Talk about light yellow dark yellow

*How does yellow compare with blue and red when trying to make scale of dark to light.

Ditto for yellow.

September 23, 1975:

*Follow-up on yellow

Identify
Read
Write

Talk about all things yellow and senses

Read blue, red stories

Write yellow story - read as a group

"What is yellow"

September 23, 1975:

*Math

Introduce centers on shapes and colors

1) Empty the pot w/ attribute

2) Pattern blocks & task cards

3) Animal & People puzzles for visual discrimination

4) Cut / paste to math shapes

*Graph empty the pot as a group by shape - color - size Did on Sept. 30.

September 24, 1975:

*Introduce center

Materials:

*tagboard frames w/ colored cellophane
glued in between
red - blue -- yellow
*magazines

Hold up frames to look through * show how to hold as not to rip.

Try overlays

Look at environ
magazines through frames

*How does your world look when it is red, blue, yellow.

*What new colors can you make with overlays?

Expand center w/ paper
variety of felt pens, crayons.

Draw & overlay.

How to get other media for color
i.e., theatrical jell.

SCIS Science materials have viewing glasses with colored plastic lenses that can be interchanged.

September 25, 1975:

*Introduce orange

Identify the color
Read orange
Write orange

Talk about center
Reinforce good work and behavior on staying in area
not bothering others in other areas

Talk about overlays and colors produced

Talk about orange and making light to dark

Ditto on orange

Have children experiment w/ paints

*request old shirts for paint protention!

*Eye drop to measure out colors - count by drops

*Recipe of colors

September 26, 1975:

*Follow-up on orange

Identify
Read
Write

Talk about color stories - read red, blue, yellow

Talk about all things orange

Write group story - Read as a group

"What is Orange"

September 28, 1975:

*Introduce green

Identify
Read
Write

Talk about how green is made w/ overlays

Color green on ditto

Paint green using blue / yellow

Need: aluminum trays to mix colors

September 30, 1975:

*Follow-up on green

Identify
Read
Write

Talk about green things - senses - compare to other colors

Write a group story - read

Illustrate

October 1, 1975:

*Introduce purple

Identify
Read
Write

Talk about overlays
Shades and variations of purple

Ditto

October 3, 1975:

*Follow-up on purple

Identify
Read
Write

Talk about all things purple
Compare to sensory

Write group story / read

Illustrate

Take home dittoed book of color stories

"My Color Book"

By

____
Name

*Send letter home to have parents read the book with children.

*Expand to make a color wheel

*Science experiment with prism.

October 6, 1975:

*Marc Chagall "I and the Village"

Share print and how to handle it

Do you have paintings or photographs at home
How do we handle them
look at
Make a few guidelines / rules

Discover the colors we have talked about
shading and variations
areas of warm / cool
red / green

Which colors are dark / light
Which color is the largest - which color do you see the most

Discover shapes
Notice pattern of necklace and as in hat

What animals do you see
people
buildings

How are they different from your street
i.e., church, 2. upside down
1. lady upside down

Do you like the painting / why
Shall we keep it and hang it and where

*Tape did not record clearly!

Observations:

Betty - man is larger than the house
Tanya - milking cow / silly painting
Ralphy - scary / funny

*Write stories about it.

October 8, 1975:

*Art - Shape collages

cardboard shapes
construction paper squares / different colors
black paper to mount on
scissors
paste

Shapes:
Circle, square, triangle, rectangle, diamond

Cut / paste shapes and mount on black

hard time cutting out shapes

Idea to try later:
  Compare with Miro paintings

October 9, 1975:

*Make color wheels

Talk about colors and how we made them
  1) colors we did not have to mix
  2) colors we had to mix

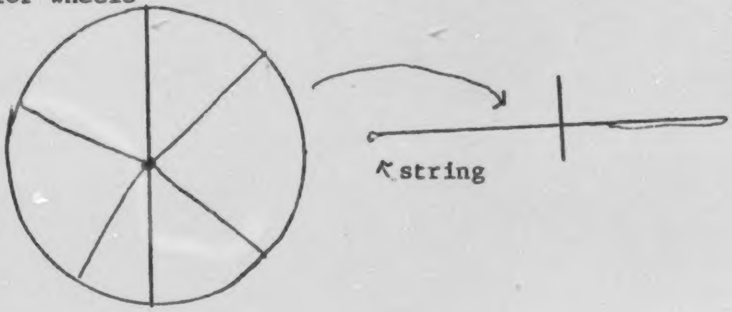
Primary colors
Secondary colors

Place them on color wheel

Ditto to color

Great if more time to have the class paint color chips to paste onto a color wheel.

*Make spinners with color wheels



to spin to make white

October 13, 1975:

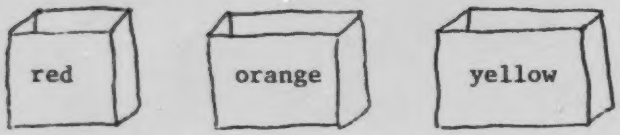
*Paint a rainbow

Set up a paint center with only primary colors

Need: red, blue, yellow
      paper
      TV trays
      plastic containers
      scissors

Have the children mix colors.
Paint color chips.
Cut out the color chips (4" x 5")

Place in boxes by color.



etc.

October 20, 1975:

*Paint a raibow
(continue center)

Sort the color chips
Grade the chips from light to dark

*Paint a rainbow
Continue paint center and add white and black

*Cut out paint chips from commercial paint

Sort by color
Grade light to dark

Compare with the class color chips

*Make a light color wheel (cut and paste)
" " dark " "

October 27, 1975:

*Share and talk about (book prints)

Georges Rouault "This will be the Last Time, Little Father"

Jose Clemente Orozco "Gods of the Modern World"

Francis Bacon "Painting"

Identify colors (especially Halloween colors)
Point out dark lines
Effect of dark black as it surrounds other colors

Have children experiment with color and outlining

*Have Tanya, Betty choose a picture to share.

NAME Tanya Anderson

DATE October 28, 1975

Object Rouault - This will be the Last Time, Little Father

I. Colors:

Red Yellow Blue

Orange Green Purple

[✓ Black] [✓ White]

Other gray - more black than white

Comments (mixture, repetition, balance)

White on faces, bones, hands
Gray on clothes / man in the center has darker gray

*Point out shading

II. Shapes:

[✓ △] [✓ ○] eyes [✓ □] that picture [✓ ▭]

Other Nose is a △

Comments (Combinations, proportion, repetition, balance)

III. Lines:

Straight [✓ Curved] Angular

Other Black lines like bones

Comments (Arrangement, repetition, balance)

NAME Betty Hobley

DATE October 29, 1975

OBJECT Rouault - This will be the Last Time, Little Father

I. Colors:

Red Yellow Blue

Orange Green Purple

[✓ Black] [✓ White]

Other Black and white mixed - more black than white

Comments (mixture, repetition, balance)

Messy painting
Dark lines

II. Shapes:

△ [✓ ○] eyes [✓ □] picture [✓ ▭]

Other Skeleton had dark circles for eyes

Comments (combinations, proportion, repetition, balance)

Old man has closed eyes

Old man is the fattest - skeleton is light and skinny

III. Lines:

Straight Curved Angular

Other dark

Comments (arrangement, repetition, balance)

November 3, 1975:

*Flannel board center for shapes

Introduce use of boards, flannel pieces
How to clean up

Follow-up - When pictures are completed they can color what they made and hang their pictures.

*Introduce geoblock pieces and task cards for math.

Idea:
*Bring in objects from home and identify shapes.
*Take a shape walk around the school and look for shapes / record.

November 5, 1975:

*Make a body sculpture of 2 or 3 children
(balance)

Number 1, 2, or 3
Number 1 takes a position
Number 2 follows and joines #1
Number 3 follows and joins 1 and 2.

Slowly move up and down
*disaster with push and fall, ugh

Had 2 groups that worked well.

Share pictures of sculptures

Bernard Rosenthal	"Alamo"
Davis Smith	"Cubi XVIII"
Henry Moore	Figures

*Each child make own sculpture with body balance
worked better as individuals.

November 7, 1975:

*Clay bake sculpture

clay dough recipe:

Saw wood base
Paint
Glue baked animal onto base.

NAME Tanya Anderson

DATE November 3, 1975

OBJECT Klee "Winter"

I. Colors:

Red [✓ Yellow] [✓ Blue]
Orange [✓ Green] [✓ Purple]
[✓ Black] [✓ White]

Other Mostly white - white below, gray above

Comments (mixture, repetition, balance)

All different colors of gray - some have more black, some have more white.

II. Shapes:

[✓ △] [✓ ○] [✓ □] [✓ ▭]

Other All of different colors in the middle between the gray and white.

Comments (combinations, proportion, repetition, balance)

III. Lines:

on trees design on the hill
[✓ Straight] [✓ Curved] Angular

Other

Comments (arrangement, repetition, balance)

Repeat curved on design and trees and branches

Texture: Lots of dots, looks like bumps

Expressive - Winter day - cold
no sun
lots of snow

2 circles are rolling down the hill.

trees with no leaves
big and little trees

One big black raindrop in the middle. Small raindrops all around. Big one is all alone.

Design is nothing - only shapes and colors, like we do with string.

November 10, 1975:

*Junk collage with wood scraps

Need: wood scraps
glue

Attempted wood scraps assemblages

*Idea: Junk collections of other collages or assemblages using material other than wood.

November 10, 1975:

*Set up pattern blocks and cards
Also pattern block cards to repeat patterns.

Record cards completed at pattern block center

Repetition cards - repeat and complete patterns naming shapes, colors, or shapes and colors.

For color repetition graph paper is available.

*Idea: Mondrian "Broadway Boogie Woogie"

Note the pattern and repetition in the squares along the verticals and horizontals.

December 1, 1975:

Share and Discuss

*Picasso, "Three Musicians"

Talk about color - shapes

*How many people
*What is each wearing
*Point out where their hands, feet, legs, arms, heads, bodies are
*Name the instruments
*What kind of music are they playing

December 8, 1975:

*Set up center for macaroni jewelry
repetition of shapes and color

Need: string
dyed macaroni (food color & alcohol)
scissors
cards out of tag for pattern starters

*make jewelry for friends for Christmas.

NAME Ralphy Hernandez

DATE December 3, 1975

OBJECT Picasso, "Three Musicians"

I. Colors:

[✓ Red] [✓ Yellow] [✓ Blue] [✓ Brown]

Orange Green Purple

[✓ Black] [✓ White]

Other more dark than light colors

Comments (mixture, repetition, balance)

A lot of black around the picture.

II. Shapes:

[✓ △] man in middle [✓ ○] guitar eyes notes [✓ □] feet nose [✓ ▭] beard legs

Other

Comments (combinations, proportion, repetition, balance)

All the hands are the same.

III. Lines:

[✓ Straight] Curved Angular

Other All of the lines are straight up and down

Comments (arrangement, repetition, balance)

Wiggly lines in beard.

What kind of music would you like to hear them playing?

Sad music.

See - 3 ghosts playing music.

NAME Jim Riggs

DATE December 5, 1975

OBJECT Picasso, "Three Musicians"

I. Colors:

Red [✓ Yellow] [✓ Blue] [✓ Brown]
[✓ Orange] Green Purple
[✓ Black] [✓ White]

Other white stands out brightly

Comments (mixture, repetition, balance)

Orange and yellow are the best.
I see black the most- many different black and browns.

II. Shapes:

[✓ △] hat head [✓ ○] □ [✓ ▭]

Other

Comments (combinations, proportion, repetition, balance)

repetition in eyes, guitar, notes on paper of circles.
repetition of ▭s in legs and arms
repetition of □s in feet

III. Lines:

[✓ Straight] all black Curved Angular

Other zigzag in clothes

Comments (arrangement, repetition, balance)

lines are mostly skinny - some are fat
skinny, wiggly lines in beard
repetition of lines and circles

Texture: "Patterns" in beards - one is wiggly - one is little diamonds.

Expressive: 3 men (all are hiding wearing masks and hats)

1 playing piano - 1 playing guitar - 1 playing horn

See little hands - See dog lying down.

*Compared to Velazquez, "Las Meninas"
easier to see people in Velazquez - Picasso people have too many parts, too dark, hard to find arms and legs.

Velazquez dog is in the front and he is light brown. Can see his whole body.

December 15, 1975:

*Torn paper self portraits

Need: Construction paper
Paste
White drawing paper

*Introduce the shapes that you are.

What shape are your legs
What shape is your body
What shape are your arms
What shape is your head, features, hair

*Choose the colors and tear and paste

*Furnish with details

*Save for office bulletin board for January
Used with New Year's resolutions.

January 12, 1976:

*Set up center for texture on feely boxes

4 boxes with 1 item in each

1) fuzzy bug
2) sandpaper
3) satin material doll dress
4) rock

Follow-up - draw what you think is in each box.

January 15, 1976:

*Talk and share ideas about feely boxes

Compare textures
Guess objects

Comments about objects:

soft
rough
smooth
bumpy
hairy
fuzzy
heavy
hard
light
scratchy
warm

Share drawings and show how would you draw something
i.e., soft and fuzzy
hard and scratchy

*Start collecting their own objects for feely boxes.

NAME Darlene Bradley

DATE January 27, 1976

OBJECT Van de Velde, "Still Life: Fruit"

I. Colors:

[✓ Red] [✓ Yellow] Blue [✓ Brown]

Orange Green Purple [✓ Gold]

[✓ Black] [✓ White]

Other Mostly black, mixed colors with a lot of white and yellow.

Comments (mixture, repetition, balance)

writing in black
leaves are lighter black

II. Shapes:

△ [✓ ○] peach nut glass □ [✓ ▭] table

Other

Comments (combinations, proportion, repetition, balance)

III. Lines:

[✓ Straight] [✓ Curved] Angular

Other circles for fruit

Comments (arrangement, repetition, balance)

Adjectives:

Glass	Table	Fruit
light	heavy	hard
full of water	dark	dirty
shiny	smooth	fuzzy
		light
		white

January 19, 1976:

*Classroom-Collected feely boxes

1) necklace with smooth glass beads
2) rough wooden stick with bard
3) fuzzy yarn ball
4) ceramic doll with glittery dress

Some follow-up

Draw what you think is inside the boxes.

January 26, 1976:

*Compare the texture of

Paul Klee, "Diana"
Jon Janse, Van de Velde, "Still Life: Fruit"

Note:

1) Which one looks smooth, rough?
How and where do you see smooth, rough?

2) Which one looks light, dark?
How and where do you see light, dark?

February 2, 1976:

*Share and compare texture

Paul Klee
Edvard Munch
Georges Seurat
Renoir
Van Gogh

Note:

How to make texture with
dots
short or long lines, straight or curved
fuzzy edges
patterns with dots, triangles, squares, etc.

NAME Tim Riggs

DATE February 17

OBJECT Modigliani, "Yellow Sweater"

I. Colors:

[✓ Red] [✓ Yellow] [✓ Blue] [✓ Brown]

[✓ Orange] Green Purple

Black [✓ White]

Other mostly red and brown

Comments (mixture, repetition, balance)

Big fat lady with a long neck and body
light blue eyes

II. Shapes:

△ [✓ ○] long circles for eyes □ [✓ ▭] long for nose

Other

Comments (combinations, proportion, repetition, balance)

III. Lines:

[✓ Straight] wall [✓ Curved] Angular

Other chair is curvy - body is curvy - neck is curvy

Comments (arrangement, repetition, balance)

Texture: Rough all over wall and sweater
Bumpy walls

Expressive: sad eyes
thinking
looking
waiting for someone

February 3, 1976:

*Texture drawing with crayon or paint
(Paint Center to concentrate on texture)

Draw an animal and make it

☐ fuzzy
☐ furry
☐ scaley
☐ rough
☐ feathery

Use: dots
short, long lines
different colors mixed
fat lines or thin lines

February 17, 1976:

*Modigliani portraits

Mood language of elongated faces

Note: shape of face
shape of features (proportions)
color
lines
*mood

Follow-up: draw or paint self portraits
with long faces and features

*See painting by Tim Riggs
i.e., In the manner of Modigliani after we discussed "yellow Sweater"
and thumbed through several art books.

March 2, 1976:

*Scratched prints

Color dark and heavy over a piece of drawing paper.

With different tools, scratch out textures
1) pencil
2) toothpick
3) plastic straw
4) comb
5) rough edge of tape dispenser
6) toothbrush
7) fingernail
8) twig
9) scissors
10) wood blocks

*Scratched print pictures

Color dark and scratch out textures.

NAME Ralphy Hernandez, Greg Forrest

DATE February 18, 1976

OBJECT Van Gogh, "Starry Night"

I. Colors:

[✓ Red] [✓ Yellow] [✓ Blue]

[✓ Orange] [✓ Green] Purple

[✓ Black] White

Other light blue, dark green, light yellow, light green.

Comments (mixture, repetition, balance)

black outline
lots of different colors all around

II. Shapes:

△ [✓ ○] [✓ □] [✓ ▭]

Other Sky and stars are made of circles.

Comments (combinations, proportion, repetition, balance)
Houses are squares, rectangles.

III. Lines:

[✓ Straight] [✓ Curved] trees hills Angular

Other lots of curvy lines, straight lines in houses.

Comments (arrangement, repetition, balance)

Texture: short lines all over
curvy lines all over

March 4, 1976:

Mexican yarn pictures

*Share pictures and how they are made with coiled yarn.

Texture: smooth fluffy
soft bumpy

*Make their own yarn pictures on cardboard

1) Draw a picture
2) Cover outline with glue
3) Lay on yarn
4) Cover inside with glue
5) Lay on yarn starting from the outside and work in.

*Hard for kids to do
Very messy with yarn and glue - yuck.

February 24, 1976:

*Color to music

Listen music quality
- fast, slow
- loud, soft
- high, low

Listen to the beat
- clap, march

Color to the beat of
- pick a color (light, dark)
- may use texture

*Hard to do

Draw picture to the music.

March 1, 1976:

*Make texture prints
(white drawing paper)

Lay newsprint over a texture and color over it to pick up a print.

- sandpaper
- corregated cardboard
- Chinese checker board with holes
- yarn
- string
- leaves

March 2, 1976:

*Texture and patterns of clothing

Sort and graph classmates by texture of clothing

Math: graph paper and crayons
  jeans
  sweaters
  cotton

  solid
  print
  stripe

*Paint material patterns (own clothes)

Reproduce color and pattern with tempera

Also choose from scrap box.

March 4, 1976:

*Share to look for patterns
follow up on material patterns

Vittorio Fecchin, "Salome"
Gustav Klimt, "The Myth of Danae"

March 10, 1976:

Staff Inservice on Aesthetics

I. Aesthetic Treats

Taste and record adjectives to describe the different flavors
1) Peanuts (salted)
2) M & M's
3) Sunflower seeds
4) Red Hots (cinnamon)

II. Mix colors and make color chips
1) red and yellow
2) blue and yellow
3) red and blue

Compare values
Grade them from light to dark
Introduce the process for making a color
Rainbow

NAME Tim Riggs, Betty Hobley

DATE March 23, 1976

OBJECT Mondrian "New York City"

I. Colors:

[✓ Red] [✓ Yellow] [✓ Blue]

Orange Green Purple

Black [✓ White]

Other yellows look light and dark - yellow has the most

Comments (mixture, repetition, balance)

The red stands out
The blue looks like it is farther away
The lines go in and out (in the back)

II. Shapes:

△ ○ [✓ □] [✓ ▭]

Other Not the same size - all are white

Comments (combinations, proportion, repetition, balance)

The □s, ▭s are larger in the middle and smaller on the edges

III. Lines:

[✓ Straight] Curved Angular

Other some are fat, some are not so fat

Comments (arrangement, [✓ repetition,] balance)

lots of repetition

Compared with - *Mark Rothko "Green and Maroon"
bumpy lines like torn paper

*Barnett Newman "Vir Herocius Sublimis"
white line the brightest
erased line almost gone
The lines make rectangles of different sizes - lots of repetition

"New York City" is happier because it is lighter, has more white in it.
*looks like something on a dress
*looks like lots of windows, big and small

III. Values of colors
- warm and cool
- light and dark
- happy and sad

Discuss color values on paintings
1) name colors
   - repetition of colors
   - balance of colors
   - values of light 1 dark
   - *mood language the colors convey
   - *can you find any color chips that match a color in any of the paintings

IV. Language of color with music

listen to music and draw

V. Colorful language experience
1) bubble blowers
2) the group describes the image and feeling of the bubbles as they are blown
3) secretary or recorder writes down the adjectives
4) with the completed list, each group writes a haikee from the words listed on the board

March 22, 1976:

Introduce various lines

Straight: Piet Mondrian, "New York City"

Curved: Paul Signae, "Portrait of Felix Feneon"

Others: Jackson Pollock, "Lucifer"
Barnett Newman, "Vir Heroicus Sublimis"
Jasper Johns, "0 Through 9"
Frank Stella, "Ifafa II"

Good Book: Going for a Walk With a Line, Douglas and Elizabeth MacAgy, Doubleday and Co., New York, 1959.

March 29, 1976:

*Blown paint designs

Need: Construction paper - tempera paint - straws

Drop paint on paper
Blow paint with straw
Make a blown painting

*Symmetry with paint

Need: drawing paper - tempera

Fold paper in half
Drop paint inside (along fold and on the sides)
Close and press

April 5, 1976:

*Set up center for toothpick sculpture

Need: flat and round tooth picks
soaked whole peas
glue
wood bases

On a base begin to construct a sculpture using the peas or glue to hold joints.

**Hard to do

Changed to construction with tiny marshmallows

**Much better and very edible!

April 6, 1976:

*Introduction to "Peter and the Wolf"

Assembly to be on April 9, given by the Performing Tree

Listen to recording of "Peter and the Wolf"

1) Why was the flute chosen to be the bird?
2) Why was the bassoon chosen to be the grandfather?
3) Listen for Peter, the wolf -
4) What color would you use to draw the bird?
5) What color for grandfather?

Listen again and identify characters and describe the action.

*April 9, 1976

Assembly

Draw pictures of the assembly

Share pictures of instruments - flute, violin, trumpet, drum.

April 20, 1976:

*Make a "string instrument"

Stretch a rubber band on a geoboard.
Pluck the rubber band.
Listen to the sound.

Now pinch it at warious lengths -
pluck again and compare the sound.

Pinch and slowly move along the band - continue plucking - compare the sound.

Try different thickness of rubber band.

*With wood and nails construct an instrument - paint it.
Kids loved this!

*We attempted to make up a song!

April 22, 1976:

*Make a "wind instrument"

Blow across the top of a bottle - listen to the sound.

Pour water into the bottle - blow again, compare the sound.

Set up several bottles, filled to different levels - compare the sound.

Great for the frustrated whistlers in any class!

April 26, 1976:

*Make a "percussion instrument"

Need: Tongue depressors - bottle caps (nail hole trhough center)
brad (long)

Soak tongue depressors in hot water - when soft punch hold with puncher - attach 2 caps with brad - shake for a rhythm instrument

bottle caps

Listen to music and play the beat.

*Other body ways to make rhythm -
  i.e., clap
    slap thigh   tap foot
    march   snap fingers

April 27, 1976:

*Share paintings in the Dufy book on Music.

Identify instrument -

Note: color - linde drawing
identify the scenes and items in the paintings.

May 5, 1976:

*Faculty meeting on Bicentennial Art

School project for open house -

Each class will be putting together their own quilt to hang in the halls.

1 large quilt to be displayed outside of the office as a school quilt.

Ideas to share: construction paper and yarn

felt pen
crayon resist
wall paper
fold and dye with food coloring

graph paper designs
symmetry
torn paper

May 13, 1976:

*Picasso plates

Share and compare - "Moon Face on Blue Ground"
"Fawn-like Face"

Note: expression due to lines and color
treatment of features
expression of straight vs. curved

Follow-up: facial expression
color faces on circular paper

Paint on plates and laminate or starch.

NAME Darlene Bradley, Ralphy Hernandez

DATE May 13, 1976

OBJECT Picasso Pottery, "Moon Face on Blue Ground"
"Fawn-like Face"

I. Colors:

Red [✓ Yellow] [✓ Blue] [✓ Brown]
[✓ Orange] Green [✓ Purple]
[✓ Black] [✓ White]

Other eyes brown, 2 shades of blue (dark and light)

Comments (mixture, repetition, balance)

green cheeks
yellow hair

II. Shapes:

△ [✓ ○] cheeks eyes nose mouth □ [✓ ▭] nose

Other numbers 8, 2, 49

Comments (combinations, proportion, repetition, balance)

long circle for face
parts of a circle

III. Lines:

[✓ Straight] nose no smile [✓ Curved] face smile Angular

Other all are dark - some fat, some skinny

Comments (arrangement, [✓ repetition,] balance)

lines and shapes repeated around the outside - dots repeated, too.

Texture: smooth with little bumps
lines like a lion face

1) Blue face is sad, no smile
straight lines

2) White face is happy, curvy mouth
only straight lines are long, fat nose.

Future plans for May and June:

I. Work with classes and teachers on bicentennial quilts for Open House.

II. Work with other classes on Aesthetics -

  1) Introduce mixing colors

  2) Share prints that relate to color

  3) Share other prints that relate to more perceptual properties

  4) Include music for perceptual properties

Joan Evans
John Muir Elementary School
Santa Monica Unified School District

Mrs. Evans teaches a fourth grade class. She is an elementary teacher.

The attached material includes demographic information on the class and the log report. Mrs. Evans was one of the participants selected to rewrite the report for use in pilot centers.

Demographic Information

What are the characteristics of student population?	1) Low socio-economic population. 2) Transiency-high rate of absenteeism. 3) Single parent families are common. 4) School is located in a business-residential area of Santa Monica, 9 blocks from the beach. 5) 17 out of 26 students in my class are Title I. 6) 18% of students population is non-English or limited-English speaking (at John Muir School).
What are their cultural and ethnic backgrounds?	1) 42% of the children at John Muir School have Spanish surnames and are either Spanish speaking or bilingual. 2) 56% of the students in my class have Spanish surnames, 32% Caucasian, 12% Black, 4% Asian (Vietnamese).
What learning opportunities does the school/agency provide in the visual and other arts?	1) Community resources - Santa Monica Public Library and Santa Monica Community College - exhibits. 2) Use of art centers in the classroom for expressive art activities for personal growth, self awareness, and appreciation of art. 3) Art continuum used by staff for record keeping. 4) Art books, films, art objects, reproductions provided by school library and IMC center. 5) Art integrated in total school curriculum. 6) Art Curriculum Teacher Assistant visits classrooms for demonstrations and lessons in art. 7) Grades 5-6 visit L.A. County Museum of Art with a 5-6 class from another school as part of the Cultural Exchange Program.
What is the level of parent participation in art learning opportunities?	1) Parents are involved in implementing and evaluating programs. 2) Parent (artists) involved in classroom at art center. 3) Volunteer parents and aides involved in noon art program. 4) Parents will attend workshops with teachers and aides on art activities which relate to reading, language, and math.
What are the policies and goals?	1) Create and promote an environment conducive to learning for all children. 2) Help children learn for the satisfaction and thrill of learning, rather than memorize facts. 3) Involve children in the various activities of school through our "Mini-Teachers" and teacher helpers. 4) Help each child feel that he is wanted, secure, happy, and is an important member of our school. 5) Raise the quality of interaction of children with each other. 6) Individualize instruction.

What are the policies and goals? (cont'd)	7) Achieve the goals as set forth in the Title I/ECE Project. 8) Raise the level of the CTBS scores. 9) Promote an environment for positive attitudes and relationships within the staff.
What are the staffing patterns?	1) There is a ratio of 1 teacher, 1 paid aide, and 1 tutor for every 28.3 primary children. 2) There is one adult paid aide in my class for one hour every day. 3) All teachers and aides participate in staff development programs (workshop of setting up art learning centers, perceptual art activities, 3-D art activities, multicultural art activities) and there will be one workshop for parents, teachers, and aides on art activities relating to reading, language, and math.

ADVENTURES
IN
AESTHETICS

by
Joan Evans

Introduction

My participation in the Aesthetic Eye Project created a new interest in a valuable, yet unexplored area of the elementary curriculum. The interaction of elementary and secondary teachers, administrators, art consultants, art specialists and community resource personnel involved in art education provoked innumerable ideas for the implementation of an aesthetic education program. During the stimulating and motivating six week summer seminar, we were introduced to aesthetics through intensive meetings, lectures, discussions and participatory experiences.

Personal Background

Prior to my involvement in the Aesthetic Eye Project, I did not realize the vital role aesthetics plays in our lives and had no formal training in aesthetics in my college and university teacher training courses. Yet, I was aware of the urgent need to emphasize art in the elementary curriculum. As an art major in college, I was exposed to a wide range of media and processes in art such as painting, drawing, sculpture, ceramics and printmaking. In addition, my college and university teacher training years included such courses as Methods in Elementary and Secondary Art, Children's Art, and Crafts in the Elementary and Secondary School. However, these courses mainly emphasized the product-oriented approach, rather than dealing with concepts, processes, perception and aesthetics.

My knowledge of the importance of aesthetic education was somewhat heightened as a result of reading, reviewing and researching an abundance of current literature on upgrading teaching effectiveness in elementary art education for a Master of Arts degree at California State University, Northridge. Despite the college art courses and extensive research in elementary art education for my thesis, my background in aesthetic education was quite limited. The Aesthetic Eye Project provided the predominant thrust for implementing an aesthetic education curriculum for the 4th grade children in my classroom during the 1975-1976 school year.

The Importance of Aesthetic Education

With the current emphasis on behavioral objectives and accountability, many classroom teachers might feel pressured to raise test scores in the academic subjects. Thus, the humanities, including art (specifically, aesthetics) are ignored and neglected. Since art permeates our lives and our environment, elementary teachers should emphasize this essential area of the curriculum. Automation, mechanization, mass production, mass media, scientific and technological advances seem to be taking precedence in our lives. We, as educators, need to redirect our thinking into areas that renew interest in seeing, perceiving, visualizing and developing our aesthetic awareness, sensibilities and judgement. We can and should make time for these invaluable aspects of life in our educational curriculums for children, especially at the elementary level.

The curriculum plans for upper grade elementary children throughout the past six years of my teaching experience, have consistently included the creative expression component. While children have continually had many opportunities to be productive and to creatively express themselves with varied methods, media and processes, their involvement in the aesthetic domain has been limited. This year, the implementation of the aesthetic education program added a new dimension to the curriculum. Not only were children actively involved in the creative and productive aspects of art, but also and more importantly, they developed aesthetic sensitivity and judgement. The twenty-nine 4th grade children in my class this year, participated in art production as well as verbalizing about formal and informal works of art in small and large group discussions. We discussed and analyzed the works of art and everyday objects based on Dr. Harry Broudy's four aesthetic properties: sensory, formal, technical and expressive aspects. Results of this program were encouraging and inspiring for myself, as a teacher and for the children, as learners.

The most significant outcome of the program was my observation of children's heightened sensitivity to the aesthetics in our natural environment and everyday objects, as well as works of art. In addition, the students approached art production experiences in painting and drawing, with a greater sense of concern for detail. The children demonstrated growth and development in creativity as well as technical skill. The Aesthetic Eye Project provided the inspiration for an exciting, meaningful, successful and rewarding school year.

Class and School Description

My class consisted of twenty-nine 4th grade children of diverse cultural and ethnic backgrounds as follows: 56% Spanish surname, 28% Caucasian, 12% Black and 4% Asian. Over half the children were classified as Title One students. AA The school population is predominantly low socio-economic with a high rate of absenteism and transiency. John Muir Elementary School is located in Santa Monica in a business-residential area, nine blocks from the beach. As an adjunct to the Early Childhood Education program at our school, parents, aides, volunteers and para-professionals assist in the classrooms by working with individuals and small groups of children. The assistance of aides was particularly valuable this year in individualizing instruction in the aesthetic curriculum. A

Objectives in Aesthetic Education

The implementation of the aesthetic education curriculum for my 4th grade class during the 1975-1976 school year were based on the following objectives:

1. The children will identify qualities in visual works such as line, color, shape, texture, intensity, value, composition and contrast.
2. The children will relate aesthetic qualities to things in the environment.
3. The children will identify formal properties in visual works such as organic unity, harmony, theme, repetition, balance, movement, space and tension.
4. The children will recognize expressive qualities of mood, dynamic states and idea language in visual works such as anger, happiness, sadness, tension, conflict, relaxation, nobility, wisdom, courage.
5. The children will develop an aesthetic vocabulary in oral and written response to visual works.

6. The children will identify different techniques in painting, drawing, sculpture, architecture and prints.

7. The children will develop skills in constructive criticism.

8. The children will compare and contrast the sensory, formal, technical and expressive properties in art works of various styles (by discussing similarities and differences).

9. The children will compare expressiveness in visual art with writing, music, dance and drama.

Implementation of Aesthetic Education Objectives

To facilitate the implementation of the aesthetic eye project objectives in my classroom this year, the following methods and programs were employed:

1. Individual aesthetic education folders
2. Aesthetic eye bulletin board and swivel art gallery
3. Art centers
4. Small group discussions
5. Aesthetic eye collectables
6. Art integration
7. Children-Meet-Artists program
8. Aesthetic eye inservice training workshop for teachers

Prior to the 1975-1976 school year, I had not applied these aesthetic education methods and programs. These experimental teaching strategies, techniques and procedures will be discussed as follows:

6

Aesthetic Education Folders

Each child was given an aesthetic education folder at the beginning of the school year. The folder included a title page listing the aesthetic education properties to be discussed and studied throughout the school year. Children were instructed to keep their art work and aesthetic education vocabulary lists in their folders. Specific lessons dealing with the aesthetic properties were developed. The students compiled these lessons in their folders as well. The art lessons included the study of sensory, formal, technical and expressive elements. For the purpose of this discussion, I will outline some specific lessons dealing with the sensory properties: color, line, shape and texture.

Color. The children identified primary and secondary colors; warm and cool colors; happy and sad colors in the classroom environment, natural environment, magazine pictures and book illustrations. After identifying colors, the children used food colors to create the secondary colors (orange, green and purple) by mixing the primary colors (yellow, red and blue). Children were able to observe changes in the expressive and aesthetic properties of many colors by slowly adding different food colors to a transparent glass of water. They recorded their observations at the art center. Many children were excited about their discoveries. After adding red food coloring to blue water, one child commented on the beautiful swirling purple pattern he created. He invited his friends to the art center to observe his fascinating discovery.

The book *Halistones and Halibut Bones* furnished the motivation for another color lesson.

Each section of the book poetically describes everyday objects, symbols, things in our natural environment, moods and feelings which are associated with certain colors such as red, yellow, blue, green, brown, black, orange, pink, purple and white. Before reading about each color, I asked the children questions to stimulate dialogue. For example, prior to reading about red, I asked: Is red your favorite color? What objects in the classroom are red? What symbols are red? What foods are red? Is red hot or cold? Is red happy or sad? Is red angry or calm? What are red feelings and moods? Following their responses, I read the poem about the color red. The children were delighted to hear their ideas expressed in the book: apples are red, hearts are red, red is angry, etc. After reading the book, I asked the children to think about their favorite color. Children were grouped according to their favorite color. They talked about their favorite color with other children in their group. Following their discussion, they each drew a picture with crayon using only their favorite color. One child could not decide on the color he likes best. He insisted that he likes all colors and did not want to limit his picture to one color. Rather than requiring Robert to conform to the assignment, I allowed him the freedom to create a picture using all colors. He drew a boat on the water with a magnificent rainbow in the sky. Many children had difficulty with this task. This experience lead to a discussion of works of art in museums. They learned that some artists just use one color in a painting.

The children explored and experimented with various media to increase their knowledge and awareness of the variety of hues, tints and shades which can be created by mixing colors. They collected magazine pictures exemplifying various hues, tints, shades and values of colors in objects, symbols and in the environment. These pictures were included in their aesthetic education folders. The purpose of these activities was to increase their perception of the aesthetic properties of color in works of art, everyday objects and surroundings.

Line. The children were asked to identify various lines seen in the classroom. We compiled a vocabulary list of different kinds of line: long, short, thick, thin, curved, dotted, diagonal, wavy, light, dark, vertical, horizontal, straight, spiral, circular, curved. After reading the book, *Going For a Walk with a Line*, each child was instructed to "go for a walk with a line." Using a pencil, they drew a continuous line starting in the upper right hand corner of their paper and finishing in the lower left hand corner. The purpose of this lesson was to increase their awareness of the diversified lines existing in our natural and man-made environment.[1] In another activity on line, the children drew a series of overlapping straight lines with a ruler to create a pattern. This activity called "linking lines" was designed for the encouragement of individual creative expression and increased aesthetic awareness of the sensory properties of line.[2] They discovered that many of the lines drawn on their paper are found in our everday objects.

Shape. Children identified various shapes in the classroom environment such as squares, rectangles, circles, stars, diamonds, hexagons, pentagons and triangles. They discovered that shapes are created by connecting straight lines and closing curved lines. A vocabulary list, based on this discussion was developed and included in their aesthetic education folders. Different shapes cut from construction paper were glued to their paper and labeled.[3] Then each child selected his/her favorite shape. Magazine pictures exemplifying their favorite shape were selected by the children and included in their folders.[4] In another activity for the unit on shape, children cut a cardboard shape and repeatedly traced it on paper in an overlapping fashion. They discovered that overlapping shapes create new shapes. Their designs were colored with crayon. The purpose of these experiences was to enhance their perception of the aesthetic properties of different shapes in our surroundings and in works of art.[5]

Texture. Children identified various textures by touching certain objects in the classroom. They discussed the different tactile qualities of paper, sand, pinecones, foil, fabric, glass and bricks. Again, a vocabulary list was developed from this discussion and experience: bumpy, smooth, rough, soft, hard, furry, shiny, dull, sharp, prickly, fuzzy, Each child collected examples of items which have different textures such as shiny aluminum foil, furry feathers, rough sandpaper, and soft cotton. These items were labeled and included in their folders.[6] The childern's awareness of differing textural qualities inherent in certain objects in our natural and man-made environment was enhanced through these experiences.

Aesthetic Eye Bulletin Board and Swivel Art Gallery

Pictures, posters, postcards and other visual aids exemplifying each aesthetic property studied were displayed on the aesthetic eye bulletin board.[6a] Children referred to these pictures with their accompanying labels, titles and vocabulary in our discussions of the aesthetic properties viewed in works of art. In addition, the student's art work was exhibited on the aesthetic eye bulletin board. The class participated in the arrangement and organization of the bulletin board presentations.[7]

An old discarded cosmetic display rack covered with walnut contact paper served as a swivel art gallery in our classroom. On each of the four sides, art reproductions were displayed with accompanying titles and questions. For example, Van Gogh's painting entitled, "Sunflowers," and Redon's painting, "Vase of Flowers (The Red Poppy)" were presented with these questions: "How are these two still life paintings similar? " and "How are they different?" Children had the opportunity to observe and compare the similarities and differences of the aesthetic properties of these paintings during their independent activity time at the art center.[8] After every child in the class had a chance to study these paintings independently, we gathered around the paintings at the swivel art gallery to discuss our aesthetic perceptions. The following questions were used to stimulate dialogue among the children: Do you see the same colors, lines, shapes and textures in both paintings? Are both paintings balanced? Do both paintings have rhythm and repetition? Do both paintings express the same moods and emotions? Did the artists use the same techniques to create these paintings? Do you think the same artist painted both paintings? In order to respond to these questions, the children were required to carefully examine, compare and analyze the aesthetic properties of each work of art. (8a, 8b)

Art Centers

Two art centers were arranged in the classroom to facilitate independent art activities in aesthetics and creative expression. One center was organized with task cards and various media and materials. After a new method, media, process or technique was introduced to the entire class, the children had the opportunity to continue their creative task at the art center where written instructions and materials were readily available. Children were encouraged to explore and experiment with various media at this art center. The active participation of children manipulating materials is an important aspect of the aesthetic education curriculum.[9]

Aesthetic education games and learning materials, visual thinking games and a table for three dimensional objects (collectables) were organized at the second art center in the classroom. Children had the opportunity to choose from a variety of teacher-made aesthetic education games, "kits and kaboodles" and commercial art games for aesthetics and visual thinking.[9a + 9b] Most materials were designed for independent use by the students. Oftentimes an aide was available to assist children with aesthetic education learning games which required small group participation. Children responded favorably to the following materials: cellophane viewers; paired postcards; match the color, line and shape cards; color and shape bingo and art bingo. These teacher-made aesthetic education learning materials will be described as follows:

Cellophane Viewers. Rectangles of red, yellow, blue and green cellophane were cut and glued to a cardboard frame. Children were instructed to look at the classroom environment through the viewers. They were asked to observe how the colors in the room changed. Do things look brighter or duller? Does the room look happy or sad? Does the classroom look warm or cold? One child decided to view the classroom through two overlapping cellophane viewers. After perceiving the color changes created by looking through the red and blue cellophane viewers simultaneously, Steve exclaimed that the room looked very dark and sad. Another child observed changes in color in the classroom environment by looking through all four cellophane viewers simultaneously. Todd perceived the dramatic color transformation of everything in the classroom environment. He remarked that everything in the room looked almost black. Several children voluntarily took the cellophane viewers outside to perceive the changes in aesthetic properties of color in the natural environment. The cellophane viewers were extremely successful in stimulating the children's visual perception and awareness of the aesthetic properties of color. In addition, the viewers increased their verbalizations about the aesthetic properties of color.

Paired Postcards. My personal postcard collection finally becane an invaluable teaching aide. Pairs of postcards of paintings, drawings, sculpture, architecture and utilitarian art objects with similar subject matter, sensory, formal, technical and expressive properties were selected. The postcards were labeled and attached to cardboard with questions such as:

How are these two paintings alike?
How are they different?

What textures do you see?
What colors do you see?
Did the same artist paint these two paintings?

Look at these two portraits.
Who are these men?
Are they young or old?
Are they friendly or mean?
Are they angry or cheerful?

How are these two objects alike?
How are they different?

Would you like to visit the places in these pictures?
What mood do these paintings express?

Which painting looks brighter?
What kinds of lines do you see?
Are the lines thick or thin?
Are the paintings flat or bumpy?

Which painting looks flat and smooth?
Which painting looks rough and thick?

Look at the portraits of these ladies.
What shapes do you see?
Do both ladies have the same shaped face?

Which painting has more texture?
Which painting has more color?
Which painting shows more movement?

Look at these two sculptures by Rodin and Giacometti.
Both are titled "Walking Man."
How are they similar?
How are they different?
What materials did the artist use to make these sculptures?
What technique did the artist use?
Which one looks delicate?
Which one looks massive?
Which one looks weak?
Which one looks strong?
Which one looks lighter?
Which one looks heavier?

The children spent time observing, analyzing and comparing these pairs of poastcards at the art center during independent activity time. Although this activity was primarily designed for independent use, I frequently observed several children discussing the aesthetic properties of the poastcard pairs in a small group.

Match the Color-Line-Shape. Reproductions of paintings, drawings, sculptures, architecture and art objects were selected and glued to poster board with accompanying questions. The "Match-the-Line" activity required that the child find lines (clear acetate squares with different lines drawn in black ink) which match lines seen in the art work. The "Match-the-Color" activity was similar. Children selected colored paint chip squares which matched colors in the art print on their task card. The "Match-the-Shape" activity included an art print and small cards with various shapes drawn and labeled. The children were required to find shapes on the cards which match shapes in the art print.

Color and Shape Bingo. This aesthetic education game was designed for three or four children. The materials for the activity consist of: three large bingo cards with twelve different shapes in different colors; twelve cover cards for each child; thirty-six word cards with the names of the colors and shapes such as : red triangle, yellow circle, green square, purple rectangle, etc. Each child selects a color-shape bingo card and twelve cover cards. The caller places the word cards in a stack face down. He selects a word card and says the name of the shape and it's color. Players check their bingo card to see if they have the shape and color called. If their card has the shape and color called, they cover the shape with a cover card. The game continues like bingo until one player has covered all twelve shapes on his card. The winner checks his card by reciting the names of his shapes and colors to the caller. The purpose of this activity is to increase the children's visual perception and discrimination, and to reinforce their aesthetic vocabulary of colors and shapes. Many children seemed to enjoy this aesthetic education activity. In fact, the children selected color-shape bingo more frequently than many other aesthetic education activities at the art center. 9[illegible]c

Art Bingo. The art bingo game was designed for three, four or five children. The materials for this activity consist of four art bingo cards with six art reproductions (including the title, artist and museum where the art work is on exhibition), twenty-four cover cards, sensory property cards (ie. yellow, straight line, oval, rough texture), theme cards (ie. dancing, children, landscape) and title of painting and name of artist cards. The purpose of this aesthetic education game is for children to identify the names of famous paintings, artists names, sensory properties and themes of paintings. The directions are as follows: Players decide which of the three games will be played (title and artist, sensory property or theme). One child will be the caller. Each player selects an art bingo card. The caller shuffles the cards and places them face down in a stack. He selects a card and tells the players what to look for on their art bingo cards. For example, if the children are playing the sensory property game, the caller might select a card which says "triangle." The players examine their art bingo cards to see if any of their art reproductions have triangular shapes. If they find at least one triangular shape, they cover the picture with a cover card. The first player to cover his entire art bingo card says, "art bingo." To check his card, he removes the cover cards one at a time and says the sensory property, theme, title or artist. The caller checks his responses with the cards which have been called. The caller must use his aesthetic perception and judgement to decide if the players answers are correct or incorrect. If all responses are correct, he is the winner. If the caller decided the responses are not correct, the game continues in the same manner. 10

Small Group Discussions

Children participated in small group discussions to identify and compare aesthetic properties in visual works such as prints, slides, postcards, actual works of art, magazine pictrues, posters, book illustrations, photographs, paintings, drawings, sculptures, utilitarian objects and natural objects. The simple question, What do you see?" stimulated aesthetic responses and dialogue on the sensory, formal, technical and expressive properties viewed.

After visiting the Los Angeles County Museum of Art in December, our class discussed the posters and postcards from the exhibit of "Master Paintings from the Hermitage and The State Russian Museum, Leningrad." In our discussion of Caravaggio's painting, "The Lute Player," (1596) the children talked about the contrast of light and dark and "how real it looks." Their comments were quite significant and meaningful in that Caravaggio was known for his development of realism, naturalism and lighting contrasts which radically influenced the art of the 1600's. 10a Considering that these 4th grade children had limited exposure to masterpieces created by famous painters, their aesthetic responses based on their perceptions and observations were quite sophisticated and relevant.

Another technique used to stimulate the child's aesthetic response in small group discussions of art reproductions was achieved by giving each child a different color card: white, yellow, orange, red, greem, blue, purple, brown, black and white. The children had the opportunity to analyze and compare his/her color card with colors in a painting by actually placing the color card next to the art reproduction.

For example, in our discussion of the aesthetic properties in the painting, "Man with the Golden Helmet," we compared the variation of shades, tints and hues in Rembrandt's work with their color cards. The children discovered that yellow, orange, brown and black were the predominant colors of the work.

However, when they placed their yellow card next to the yellow in Rembrandt's painting, the children detected variations in the color yellow. Their responses were precipitated by such questions as: Does the yellow in the painting look brighter or duller than your yellow paper? Does the yellow in the painting look lighter or darker than your yellow paper? Does the yellow in the painting look happy or sad?

Other sensory properties were compared and discussed in the same manner. Children were given individual cards with different lines, shapes and textures. They identified these properties in the works of art by placing their cards next to the art reproduction. The same questioning technique was used to elicit further responses for the formal, technical and expressive properties, as well. Open dialogue based on aesthetic perceptions, interpretations and judgements was encouraged. Due to the children's different individual backgrounds and perceptions, all reactions and responses were accepted. Their answers were never evaluated in terms of being "correct" or "incorrect." Furthermore, uniformity of response was insignificant. Rather than striving for a consensus of opinion among students, they were encouraged to use their individual perceptual skills.

Carol D. Holden's article, "Which Looks Faster, Red or Blue?" in Instructor, December 1975, provides many examples of questions which teachers can ask students to stimulate open dialogue among children. The utilization of some of these questions in a small group setting in my classroom was an invaluable method of provoking uninhibited aesthetic responses. Carol Holden explains that the purpose of this strategy is to encourage children "to see all there is to see." She states:

> We are not prescribing what children should value in the aesthetic domain, we are equipping them to make decisions based on educated perception. What they ultimately decide in the final analysis is their own choice.

Therefore, we should not require children to defend and support their responses by asking "why?" But rather, we should inspire their perceptions and imaginative reactions.

The following aesthetic education lessons, designed for use in small group discussions, were derived from ideas presented in Holden's informative article on aesthetic education in the elementary curriculum:

A Van Gogh Gallery - Nine Van Gogh reproductions, questions and a brief description of Van Gogh's background were arranged in a gallery-like setting on cardboard. One panel of the portable gallery included the following works and accompanying text: "Sunflowers." "The Starry Night," "Cypresses and Wheatfield," and "Cornfield and Cypresses."

Observe the way Van Gogh used paint.

Observe the brush strokes.

Does the paint look thick or thin?

Does he apply the paint evenly or unevenly?

Do you think he painted with his fingers, a knife, or a large brush?

Would the picture look different if the paint was flat and smooth?

Can you draw or paint a sky like Van Gogh's sky?

Use thick heavy brush strokes to create movement and action.

Use only a few colors.

Use short and long strokes.

Can you imitate one of these Van Gogh paintings?

Another panel of the portable gallery included five Van Gogh portraits such as "the Postman Roulin," "Self-Portrait with Mutilated Ear," and three other self-portraits. The children were told to observe these Van Gogh portraits. How are they alike? How are they different? How does a face look when the paint is applied in little blotches or lines? Can you paint a face by using little blotches or lines? Can you imitate one of these Van Gogh portraits?

Repetition, Rhythm and Balance - To reinforce the formal properties of repetition, rhythm and balance, activities for small group participation were created based on Carol Holden's suggested paintings and ideas:

Look at "American Gothic" by Grant Wood.

Are both sides of this painting alike?

Is the painting balanced?

Imagine a vertical line down the middle of this painting.

What is on the left side?

What is on the right side?

Which side is heavier? Which side is lighter?

Are both sides the same?

Is there more detail on one side than the other?
Where is the pitchfork?
Does the house balance the picture?
Count the objects in the picture.
Which objects are heavy?
Which objects are light?
Which person is closer?
Which person is larger?

Look at Claes Oldenburg's "Dual Hamburgers."
Why did he create two hamburgers?
Are they exactly alike?
Can you see any small differences?
Is it more interesting to see two hamburgers?
Is the work more powerful, dynamic and interesting with two objects alike?
Does it have rhythm?
Does it have repetition?
Where have you seen two repeated objects side-by-side like this?

Look at Andy Warhol's "Green Cocacola Bottles."
Does this picture have repetition?
Are all the coke bottles exactly the same color?
Are all the coke bottles exactly the same shape and size?
Does this picture have rhythm?
Is there rhythm in a row of items on a grocery store shelf?
Where have you seen objects repeated like this picture?

Looking at Paintings - The following questions can be used to motivate students to discuss the sensory properties of paintings in small group situations. Again, Holden's article furnished the stimulation for an exciting aesthetic experience in observing these art works:

Look at Herbin's painting of shapes and colors.
What shapes do you see?
What color are the shapes?
What color is the background?
How many circles do you see?
How many rectangles do you see?
How many triangles do you see?
Count the colors.
Which shapes are the softest?
Which shapes are the hardest?
Which shapes are the heaviest?
Which shapes are the lightest?
What happens to the shapes when you turn the painting upside-down?
How do the pointy objects change?
Is a triangle the same when it is upside-down?
Can an artist use colors, lines and shapes to create an interesting effect?
Can you paint a picture with circles, rectangles and triangles using only three colors?

Look at Bridget Riley's "Current."
Do you see movement?
What is moving?
Can lines make us see movement?
Do you see more than lines?

Look at Ellsworth Kelly's painting "Green, Blue, Red"
Which colors look closer?
Which colors look farthest away?
Which color looks strongest?
Which color looks weakest?
Is there anything happening between the colors in the painting?
Are the colors doing anything?
Do you think all three colors should be equal in size and shape?
Do you think he placed the colors in the best arrangement?

Aesthetic Eye Collectables

Aesthetic eye collectable boxes containing various three-dimensional ethnic art objects were loaned to the Aesthetic Eye Project participant's classrooms by the Office of the Los Angeles County Superintendent of Schools. These objects were displayed on a table in the classroom with questions such as:
How are these objects alike?
How are these objects different?
Do they have the same texture?
Which objects are shiny and smooth?
Which objects are dull and rough?

Children observed and touched these objects during their independent activity time in the classroom. During our small group discussions, they identified and compared the aesthetic properties of these art objects. Not only did the children perceive and describe these visual forms in terms of their expresion and structure, but also, they recognized the contributions of artists of various ethnic groups.[12]

As we discussed the aesthetic eye collectables, several children explained that they have similar objects at home such as the ceramic bird form, the Mexican yarn painting and the straw basket. Many children expressed the fact that they wanted to bring these ethnic objects to class to share with everyone. So, we set up a special display shelf. One child suggested that every child make his/her own aesthetic eye collectable box. Fortunately, a parent donated 30 small cardboard boxes for each child. The boxes were covered with original collage designs made from wallpaper scraps, yarn, felt and scrap fabric. Ethnic art objects,natural and found objects with interesting aesthetic qualities were collected by the children and added to their collectable boxes which were kept on their desks. 12a Some children who did not quite grasp the significance of this experience used the collectable box to store comic books, toy cars, broken crayons, pencils and scraps of paper. However, the majority of students collected unusually interesting items such as Vietnamese coins, tiny Mexican clay bowls, dolls from foreign countries, glass paperweights, china teacup and saucer from Italy, ceramic bird forms from Mexico, baskets, etc. Items which were too large to include in their aesthetic eye collectable box were placed on the display shelf. 13 Time was set aside each day to discuss the aesthetic properties of items collected by the students. Children frequently observed the items on the collectable display table during their independent activity time. The participation and interest which evolved from the aesthetic eye collectable box indicated the success of this experience for the children. Students from varied ethnic backgrounds had the opportunity to share items of interest from their native countries and places where they had visited such as Mexico, Argentina, Italy, Vietnam and Poland.[14]

Many of these collectable items were donated by our class to John Muir School's "Mexican Museum," organized in our ESL classrooms for Cinco de Mayo. The children were enthusiastic about sharing their collectable objects(such as serapes, Mexican pottery, yarn paintings, bark paintings, ceramic bird forms, Mexican straw hats, etc.) with everyone in the school. Each teacher arranged for their class to visit the "Mexican Museum," to see the ethnic art objects and slides of Mexico.

Art Integration

The aesthetic education curriculum was not treated as an isolated entity. Inotherwords, aesthetics was integrated into the total educational program. Many prominent art educators such as Conant, Winslow, Hurwitz, Nuell, Foote, McPhail, ~~and~~ Mendelowitz, and Broudy agree that art education is an essentill part of life and is necessary for human development. Although many aesthetic education activities were designed for a regularly scheduled lesson, children were encouraged to relate aesthetic concepts to other subject areas such as reading, language, math, science, social studies, music and physical education. An attempt was made to inspire children to realize that we use our aesthetic perceptions and judgements in deciding what clothes we wear, what foods we like to eat, what music we like to hear, what movies we like to see and what games we like to play. Clothes, cars, furniture, the environment, buildings, sports and even our language patterns and conversation are associated with aesthetics.

To correlate art with the total educational program and to demonstrate how aesthetics relates to our everyday lives, the following ideas were implemented:

1. Instead of dismissing children to lunch, recess and P.E. by rows, tables, or stations, the following method was frequently used: Who is wearing red? Who is wearing stripes? Who is wearing clothes with a circular pattern? Who is wearing something with horizontal lines? Who is wearing something shiny? Who is wearing something bright? Who is wearing something soft? etc. Not only did children carefully observe the aesthetic properties of their own clothing, but also, they became extremely aware of what their classmates were wearing. In fact, some children questioned their classmates aesthetic judgements. One child had to show another child the blue horizontal stripe on his socks to prove that he was dismissed. Since most children enjoy being the first one in line for lunch, recess and P.E., this technique of excusing the class was very successful.

2. During our walk to the park, children were asked to identify the shapes of the houses, roofs, windows, the colors of cars, the colors of flowers, the colors of leaves, lines in the pavement, textures of the environment, sounds of birds, dogs barking, expressions on people's faces,etc. Their heightened awareness of the aesthetic properties in the natural environment led to a greater appreciation of nature.

3. We listened to various types of music (classical, jazz and rock) and discussed the aesthetic properties of what was heard. Was the music loud or soft? fast or slow? peaceful or restless? What instruments did you hear? What colors did the music make you think of? What did the music express? Draw a picture to the music. Clap your hands to the music. Does the music have a repeated pattern? Is the music exciting or dull?

4. To correlate math with aesthetics, the children worked with geoboards. Using various colored rubber bands, the children created different shapes on the geoboard. They overlapped the rubber bands to create new shapes. In another geoboard activity, children worked with a partner. One child created a design with the rubber bands while the other child observed. Then the child who observed had to repeat the design exactly as the first child had done.

5. Before reading a book to the class, we discussed the aesthetic properties of the book cover or book jacket. As the school year progressed, the children became increasingly aware of aesthetic properties inherent in book illustrations. In fact, during our visit to a book mobile(held at our school once a year),one student pointed out a particular book cover and commented on the interesting and varied colors on the book cover jacket.

6. During a science lesson on light, various color cards were given to each child. We examined light reflections and shadows. In a science experiment, we sat near a natural light source. The children observed that the color of the card was reflected on to a white paper. After experimenting with yellow, red, green, and blue color cards, they discovered that the sun's natural light reflects colors and creates shadows. Although the primary intention of the lesson was scientific, it clearly relates to perceptions of the aesthetic properties of color, as well.

7. Once a week our class was exposed to dancing and rhythms taught by a teacher at John Muir School who has had Orff-Schulwerk training. One of our rhythm experiences involved the use of Chinese jump ropes which are extremely long pieces of elastic. Each child was given a jump rope. They used their arms and legs to extend the elastic into various shapes so that their entire body formed the shape. The child-

ren worked with partners. One child created a shape and the other child's shape had to relate to his partners. This experience was accompanied with music. After making a shape, the children held the pose for a few moments. Then they created a new shape. The children really seemed to enjoy this exciting and unusually new aesthetic experience.

Children-Meet-Artists Program

Eight children in my class participated in the Children-Meet-Artists program, held on Saturday and Sunday, May 15th and 16th. Parents and teachers accompanied groups of children to visit artists' studios in the communities of Santa Monica and West Los Angeles. The artists showed children their work and had materials set up so that children could work. The purpose of the program was to bring children in contact with artists in their neighborhood to see where the artist works, what he/she does to produce art and to talk informally with an artist about his work. The program was very successful in providing further development of the child's aesthetic perception outside the realm of the classroom setting.

Aesthetic Eye Inservice Training Workshop for Teachers

On March 3rd, an inservice training workshop was organized for teachers, parents and aides at John Muir Elementary School. The purpose of the aesthetic eye workshop was to acquaint teachers with the aesthetic education curriculum and to give them an opportunity to make aesthetic education learning materials which could immediately be put into effect in their classrooms. Jean Neelan, Joan Vaupen and I planned the workshop which involved the following format:

a brief discussion of what aesthetic education means, a description of the four aesthetic properties suggested by Dr. Harry Broudy (sensory, formal, technical and expressive) and information on how to set up an art center for aesthetic education. The majority of time was spent in active participation of the teachers in making aesthetic education learning materials. The workshop was held after school. Despite the fact that teachers were tired after a long day, many stayed beyond the designated time allowed for the workshops to finish making materials to use in their classrooms. The comments and feedback from the majority of teachers indicated that the workshop was extremely successful.

Aesthetic Happenings

In addition to the planned and organized aesthetic education curriculum for the 1975-1976 school year, many unexpected aesthetic happenings occurred as a consequence of the formal implementation of the program. Several happenings will be outlined as follows:

1. Our class frequently viewed films to stimulate aesthetic perception. The following questions provoked dialogue about the aesthetic properties of the films viewed:

What did you see?
What colors, lines, textures, shapes and patterns did you see?
What was the theme?
Was there repetition? rhythm? movement? balance? harmony?
Did you hear music in the background? talking? narration?
Was the music and/or voice quality pleasant? unpleasant? strong? weak? loud? soft?
Did the music and/or voice enhance the film or was it distracting?
What emotions did the film or characters or the film express?
Did the film show real people, places and things (photographs) or imaginary people, places and things (cartoons, animation, drawings)?
Did you like the film?
What did you see that you liked most? least?

One day when our class visited the library to see a film entitled

"Sharks," a child turned to me during the film and commented on the intensense blue color of the water. In the film narration, the terms "horizontal" and "vertical" were used in a description. Upon hearing these terms, one child turned to me and pointed to the screen. She seemed excited that she recognized these new terms which we had just discussed in class. These two children spontaneously responded to the aesthetic qualities of the film without being provoked with questioning strategies.

2. At one of the learning centers in the classroom a viewlex is set up with a filmstrip "A Walk Through the Los Angeles County Museum." When we have reading stations, the children at Station three may select activities at any one of the centers. Three children decided to use the viewlex center. One child played the role of the teacher or discussion leader as they watched the filmstrip. The leader used a pointer to indicate different aspects of the paintings, drawings and sculptures and asked questions based on Broudy's techniques. I observed this unexpected aesthetic happening while I was sitting at Station One across the room teaching a reading lesson. These three children were totally self-motivated to seek the aesthetic responses of their classmates in this experience at the viewlex.

3. A parent of one of the children in my class is a professional artist. She visited our class to share her paintings. We discussed her works of art using Broudy's techniques and the children had an opportunity to ask her questions. They wanted to know where she got the ideas for her paintings and what materials and techniques she used. The children seemed very interested in her work, asked many questions and there was excellent interaction.

4. On St. Patrick's Day while on yard duty, some children commented on all the different shades of green they saw children wearing. One child suggested that we take a picture of everyone on the playground who was wearing green. Several children rounded up as many kids as they could find who were wearing green for the group picture.15

5. On the last day of school, our class went to the beach for a barbeque, scavenger hunt and sandcastle contest. As we were walking back to the school from the beach, we passed a park. One child exclaimed, "Mrs. Evans, look at the grass! It's so green ! He started running on the grass and other children followed. Rather than simply walking past this beautiful grassy area, the children wanted to stay there for a few minutes to play. A small hilly slope adjoined the grassy area. They ran through the grass and onto the slope and back down to the grass. They played tag, hide-and-seek and chased each other around in circles. They seemed to love the freedom of being in this lovely wide open space.

Evaluation

Two methods of assessing growth in aesthetic perception were used. One evaluative measure was a checklist with the names of students and aesthetic properties taught. The aesthetic property was checked in the box corresponding with the child's name to indicate mastery of the aesthetic response.16 By the end of the school year, the majority of children were able to respond to the sensory, formal, expressive and technical properties of works of art, natural and man-made objects. The second device for evaluating the success of the aesthetic eye program was achieved with a cassette tape recorder. At the beginning and end of year, the children's discussion of Picasso's painting entitled, "The Three Musicians." was taped.[17] In the first discussion of the painting in October, the children did not readily respond to the question, "What do you see?" When they did not spontaneously state the aesthetic properties, I asked specific questions such as "What shapes do you see?" "Point to them." What colors do you see?" "Point to them." etc. By the end of the year, the children had no difficulty responding. Several children talked extensively about the symbolism, meaning, light sources etc. They observed and discussed many more things in May than in October. Furthermore, the end of year discussion did not require as much prompting and questioning strategies in order for the children to readily respond. In the discussion in May the children had more inquiries about the historical development of the painting and wanted to know more about cubism. Considering that this particular group of children had difficulty identifying the sensory properties of the painting at the beginning of the year, their growth in aesthetic perception, judgements, responses and interest had grown immensely by the end of the year. Questions and children's aesthetic responses in our discussion of Picasso's painting in October will be outlines as follows·

Question	Response
What colors do you see?	white, yellow, orange, blue, grey, and brown.
What kinds of lines do you see?	diagonal, criss-crossed
Do you see straight lines?	They're straight but they're going all different ways. The music lines are straight.
Do you see curved lines?	Yes

Question	Response
What shapes do you see?	rectangle in the music book a fox a square
Do you see triangles?	Yes
Where?	In the man's head The wolf's ear On his suit (yellow and orange)
Are there many triangles?	Yes
Where do you see circles?	In the guitar In the flute It's a clarinet The eyes In the music book The music notes In the hole of the guitar
Do you think these are real men?	Yes, it's supposed to be the three man orchestra.
Who do you think painted this?	A guy who makes drums and all kinds of instruments.
Does anything in the painting have rough texture?	The man's white slacks The grey face with bumps The blue man's hat Those criss-crossed lines
Does anything in the painting look smooth?	The letters in the music The guitar The table
Is the painting balanced?	No. It is not even. The shapes are different. The leg isn't attached.
Do you see repetition?	Yes. The orange and yellow suit. The black square leg. Triangles
What is the mood of the painting?	Happy

In our discussion of Picasso's painting, "The Three Musicians" in May, children expressed their aesthetic perceptions, judgements and interpretations of the work as follows:

It has a guitar

I see the shadows of people in the background.

It's a dull painting.

It has good colors.

It has many shapes likes squares, rectangles, triangles and circles.

It has nice textures.

In some areas it is bright and in some areas it is dull.

It looks like there's a dog in the background.

No, it's a wolf. You can see the head.

There's a bear on the floor.

The flute and other instruments don't look real. It looks like a stick or pole.

Some of the lines on the music sheet are very interesting.

Maybe it's rock music.

This could be a mouse. Its' very weird.

This could be an instrument like a compact violin.

There's a blue body and under it is black. It might be a shadow or a stick.

It looks like a dead bird.

There's a lot of brown, yellow, orange and sort of tan. The background is dull. The only thing the background has in it is that wolf-dog or whatever it is. It's all dull. Black and brown are dull colors.

The brightest part of the painting is the yellow and orange.

The yellow in the instrument is duller than the yellow in what he's wearing.

The lightest part is yellow and white.

They are wearing crowns. The guy in the black suit with the long black beard looks like a human being. The crown might be a symbol for their band. Like if you have a club, you have a certain shape for a symbol.

The hand is supposed to be around their bodies, which are hidden in the picture. You have to figure them out.

The artist used a design with shapes.

He probably just used his imagination. He made a design and then he saw three musicians. He probably thought he could make it look like three musicians so he took different colors and probably half of them were there. He just added a little bit to them so they'd look like three musicians. He could have taken a line and shapes and color and then he added instruments and eyes to make it look like three musicians.

There's color mixed in. There's blue and white. He might have painted blue and then white over it.

He could have dressed up three people in funny clothes and could have given them instruments and a music book. He could have made masks and put boxes under the clothes they're wearing so they could be squares and triangles.

He painted these figures from his imagination because if it was real, the shadows wouldn't look at all like that. The wolf shape is a shadow.

The shadow is the man's leg.

I've seen different pictures like photographs, and when you take a picture, it's just like a painting. When you take a picture, you need certain lighting in the back.

It could be a small room. Right here could be walls of different values of light.

The background is darker than the rest of the painting.

Sometimes you can tell about somebody or describe somebody by using hats. Now Russians usually have these kinds of hats, and supposedly Chinese people are supposed to have these kinds of hats. These hats on the three men might be symbols or shapes that stand for something. They might be from different countries.

If the picture was in front of him in the room, than the light would be in back of him, so the hats might be shadows too.

Why did he have the tail of the dog and then a face and a hand?

It could be a bearskin rug.

Or the head of the bear could be behind the table.

It could be the body of the dog.

It could be the shadow of the head.

No, this is the shadow of the head.

This table could have just two legs and press up against the wall, and this is the shadow of it.

He is an imagination painter. He doesn't do anything real.

He could have started from the outside and painted in.

If he painted from each side, then he'd have to know what he was painting.

Yes

He would have to do a sketch first.

Not necessarily.

Not necessarily.

When he does a sketch first, he paints from inside. Are you saying that he did a sketch first and then painted it from all corners?

Probably.

I don't think so.

Because if he painted from the inside out to the edge, he'd have to be a very minded guy. I doubt if he sketched it.

Like Marieka's mother said, artists start painting pictures from every place. Like they go from one corner to the other, and from the middle to another corner.

Yes, they paint one thing and then they start on another thing.

When you eat food, if you eat one thing at one time and another thing at another time, like my brother who says he's very well minded, and everybody else isn't. He eats one thing at one time. This artist probably did the frame (worked from the outside to the center) first and then the shadows, at one time.

Or probably he didn't know what to do. so he made a line and then made another.

Or do you think he could have sketched it and then went over it with paint?

I think he made a mistake here. He put blue paint first and then put white over it. He couldn't make up his mind.

But most artists use this kind of painting for a background and shadows.

It also looks like the man with the guitar had someone hold up a lightbulb or something against it because it's the lightest part.

It looks like this creature's behind him and the light would be up here to make the shadow.

It's like when you take a picture. You have the light from the right and in back, like a sunlamp to get a shadow.

It looks like he used a bowl.

Mrs. Evans, you said he flattens out shapes. Well, what he did here was have people pose and then had a light so we can see the outline of the flute.

The lighting is probably from the top.

I didn't see the diamond shapes before.

Maybe the artist was alone and this is his dog and there's a window and a door.

It's really an interesting picture because he probably started with one shape and then he got an idea for these three musicians and instruments.

He's a very imaginative painter.

The instant I displayed Picasso's painting in our discussion at the end of the year, the children were ready to comment on the aesthetic properties of the work. Few motivating questions were needed to provoke aesthetic responses. However, it did seem appropriate to interject information concerning the historical aspects of "The Three Musicians" during the discussion of aesthetic properties of Picasso's painting: I briefly informed them that Picasso was one of the important artists who introduced a new style of painting called Cubism. He attempted to make objects look like cubes and cylinders. In Cubism painting, an object is flattened out and the colors and shapes are altered.

The children were totally engrossed in perceiving, observing, judging, analyzing and interpreting the painting. The rapid and continuous pace of the resulting self-motivated dialogue of meaningful statements made by the children demonstrated the worth and significance of the aesthetic education program.

Summary

The Aesthetic Eye Project orientation and ensuing implementation of an aesthetic education program in my 4th grade class during the 1975-1976 school year provided hours of enlivened learning adventures. The aesthetic curriculum humanized learning and helped upgrade teaching effectiveness in elementary art education. Although results of the aesthetic curriculum are not totally conclusive, growth and development of aesthetic judgements in the majority of children in my class was clearly evident. Due to the positive results of the aesthetic eye program this year, I plan to continue the implementation and expansion of the aesthetic curriculum in the future.

John Shambre
Los Feliz Elementary School
Los Angeles Unified School District

Mr. Shambre is principal of a kindergarten through sixth grade elementary school.

The attached material includes demographic information on the school and the log report. Mr. Shambre was one of the participants selected to rewrite the report for use in pilot centers.

Demographic Information

What are the characteristics of student population?	Children are from various economic levels and cultures. A fifth of school is gifted, a fifth E.S.L. A positive attitude on the part of community, children, teachers towards school program.
What are their cultural and ethnic backgrounds?	Multi-ethnic population. 28 languages spoken. Majority Caucasion, 24% Spanish, 18% Asian, 8% Black.
What learning opportunities does the school/agency provide in the visual and other arts?	Continuous awareness of school environment. Work with Barnsdall Children's Center and the Municipal Art Gallery. 200 children are in performing musical groups. Monthly programs by professional performers presented to student body - opera, jazz, instrumental, dance, and dramatic.
What is the level of parent participation in art learning opportunities?	A few volunteers.
What are the policies and goals?	To provide a varied aesthetic experience utilizing skills of staff and community in art, music, dance, drama.
What are the staffing patterns?	Classrooms are self-contained. One music teacher. Art is taught by classroom teacher. Use of community resource of Barnsdall and artists who live in the community.
What are the major occupations of parents?	Professional - attorney, doctors. Restaurant workers and owners, hospital workers.
What is the ethnic and cultural composition?	Multi in true sense - many immigrants.
What are the housing patterns?	The hill - wealthy. Below hill - middle. Towards city - poor.
What resources and agencies are available to children?	Barnsdall Art Gallery-across the street-County Museum of Art.

WHERE THERE'S A BUFF, THERE'S A WAY

by

John M. Shambra
Principal
Los Feliz Elementary School
Los Angeles Unified School District

WHERE THERE'S A BUFF, THERE'S A WAY

> "The good society, like the good life for the individual, involves examining stereotypes and not merely rebelling against them and this examination is carried on by cultivated persons -- buffs in thinking, feeling, and perceiving--connoisseurs who use the critical tradition to move forward to new ground. This is the enlightened life."
>
> Harry S. Broudy
> Enlightened Cherishing

The Seminar (What am I doing here?)

On that first day, I sat in the attractive large room with the bold letters, "Aesthetic Eye" on the wall, watching and listening to quite an interesting looking group of people. We were coming together for the first time and one couldn't help wondering if maybe this whole Aesthetic Eye Seminar was a project that would be better served by some other principal who perhaps was a connoisseur of the arts. Sure, I was more than interested in the arts. We had begun a program in making life at my school more interesting and exciting by including the arts as a part of our everyday living, but all of these nice people looked like they ate, slept and drank art! Now, that's not such a bad thing, but past experience with special interest groups of educators had jaded my thinking. You know how it is when meaningful experts expound on their favorite topic of the moment to the point of diminution and to the complete boredom of the audience. After all, this was summertime and after a long hard school year, I really didn't wish to spend a summer in the "land of boredom." Maybe, just maybe, this would be different. There was a warm, open feeling in the room -- we would see.

The idea of learning how to perceive aesthetically was a fascinating one to me. Obtaining background on such a concept would not only personally be rewarding, but would, hopefully, open up new vistas that could be instrumental in developing that exciting atmosphere we were trying so hard to achieve.

It had been my experience when attending a concert or visiting an exhibit of modern or contemporary art, two groups of people often stood out. The "that's art?" group who came to the exhibit because they wanted to appreciate great works of art. They probably didn't know how to really perceive and surely wouldn't let anyone think they were culturally deprived. The other "all knowing group" were those who could expound on each work and tended to "look disdainfully" at those who made comments like, "I could do that myself." This, of course, usually creates great insecurity on the part of the "that's art?" group and probably turns them off.

It was my hope that in some way this seminar, and the people who were to make up the project, would help me to begin to perceive aesthetically. Direction was needed for the children and staff so that more of us would better understand works of art as we saw them. To my great delight, I wasn't disappointed.

We'll Do It Together

The seminar began and it was immediately established that we were not all beginning at the same place. We were expected to bring all of the expertise we possessed from our diverse backgrounds to the group. We were going to evolve and develop ideas about aesthetic education together. This concept was very important to me because my task would be to go back to school and motivate the staff and community to develop and put into practice aesthetic education. It is my belief that if a program is to be successful, it isn't who comes up with the idea first, but that it is more important that the idea evolve and develop from within the staff. If programs evolve that way, and are supported by the administrator, because the administrator has been involved with the staff in the development of the concept, educational ideas and programs can be successful.

The "juices" started to flow when we actually started to participate with the great variety of consultants who were to motivate us to our quest for perception. My muscles still "wince" from the memory of the second day when we worked for four hours in stocking feet on the floor, stretching, leaping, jumping to the enthusiastic encouragement of a five-foot tall dynamic dance professor. She had the ability to motivate you to believe your stiff bones would do all that was asked. It was worth the three weeks of recuperating.

We visited artists, listened to an architect, poets and a jazz buff who had all of us enthralled. All of this led up to the introduction of Harry Broudy and receiving a small book entitled, Enlightened Cherishing.

There Really Isn't a Right or Wrong Way

The opportunity to work with Broudy for a few weeks was a personal highlight. Broudy was a prime factor in the success of the program we have begun at Los Feliz Elementary. When an educator like Broudy speaks in language that is practical and honest, has wit and can be understood by most intelligent people, a positive effect is made on those who listen. The idea that aesthetic education "encompassed much of life around us" and that each of us could "perceive a work of art, a tree, our clothing or music" and that there really wasn't a right or wrong way to perceive was a very appealing concept. If we could learn to perceive in "the way artists in the respective media tend to perceive" we would be on our way to a more enriched life.

What Broudy said and wrote made a great deal of sense. Read Enlightened Cherishing and you'll find out for yourself.

The Plan

My goal would be to learn as much as I could about aesthetic education so that in going back to my school we could have a program that would, as Broudy said, "develop the imagic stores of our students."

We would concentrate on "helping the pupils perceive works of art, the environment, nature, clothing, etc. in the way artists in the respective media tend to perceive them."

When experiencing and observing a potentially aesthetic object, we would identify the four basic properties described by Broudy:

Sensory Properties	shape, color, texture, tone, pitch, tempo, dynamics
Formal Properties	theme, thematic variation, balance, evolution
Expressive Properties	characteristics which evoke one's "imagic store", mood language, dynamic states, idea, and idea language
Technical Properties	"knowing how something is made is important to aesthetic perception even though aesthetic responses and judgments could be made without such awareness."

Searching for a Way

The ideas of aesthetic education were developing, but I was looking for ideas or ways that could motivate an intelligent, busy, hard working staff to begin to get involved without (as we so often do as principals) "forcing" another idea on them.

This idea had to catch on with as many teachers as possible. We were all "up to our ears" in reading scores, math, community concerns, teacher concerns, etc. etc. Teacher time was valuable and if an idea was going to be implemented, it had to be worth the teacher's time.

Throughout the seminar, each time I enjoyed myself the most and was truly motivated, the people who made the presentations were not only knowledgeable about the subject, but gave something extra in their presentations. They were "turned on" to their subjects because they were "connoisseurs or buffs" on the subject. In analyzing the seminar, interestingly, when a "buff" made a presentation, the ratings by the participants seemed to be in the highest category. When the same person made a presentation on another subject about which they were obviously knowledgeable, but didn't have that "extra" interest, the rating of the group didn't seem as high.

It seemed so simple -- here was the ingredient necessary to involve my staff in developing aesthetic perception. Find out who the "buffs" were on the staff, and if the subject was one we could use in our classrooms, we would encourage the teacher to try it out. It had to really be on a voluntary basis. If teachers didn't want to share their particular interest, we wouldn't force them. Of course, was there ever a buff who didn't want to talk about or share information on his area of interest for hours on end when he found someone who would listen? As it turned out, after identifying the "buffs" in the staff and community, we found that even if we couldn't use their subject in the class, we didn't want to miss out on the opportunity to learn about a subject such as perceiving fine food and the great wines of California. As an offshoot to the project, we held two seminars on those subjects and the entire staff learned a great deal and had an enjoyable time together.

Now that I had made a beginning in aesthetic education and a way to get some of the staff involved seemed possible, it was time to develop a plan for the development of our aesthetic program. In order to understand what we did, some background about Los Feliz Elementary School might be helpful.

The School, the People and the Community

Los Feliz Elementary School is located in the urban center of Los Angeles in a section of the city known as Hollywood. It is blessed with some natural ingredients that make it a unique school in today's world. It has a school population of approximately seven hundred pupils that is naturally integrated, ethnically and economically. Fifty percent of the school is caucasian, twenty-two percent is Spanish surname from all over the Spanish speaking world, twenty percent is Asian and eight percent Black. There are approximately twenty-eight languages spoken at the school with about a fifth of the students classified as English as a Second Language. The largest group of non-English speaking pupils are Armenian children who have just entered our country. Economically, no one group is dominant and most of the parents live in the community because they want to. There is a high pupil transciency within certain groups attending the school.

The staff is intelligent, hard working, challenging and professional. They have earned the respect of the community and expect the same from the pupils, parents and the principal. They have high standards for themselves and the school. The staff is integrated and is young, either in age, heart or both.

The location of the school is across the street from the Barnsdall Municipal Art Gallery and Junior Art Center, near a great hospital complex and not far from Griffith Park.

The community is truly cosmopolitan.

The parents, students and community are very proud of their school.

When you describe a school setting like Los Feliz, one sometimes assumes that there are no problems, or that certain programs are successful there because the school doesn't have to face "the kinds of problems we face at our school." Experience has taught me that it is best not to assume anything about anyone or anything at a school. When you live and work with people, you live and work with problems. It is the way you resolve problems and the degree of success in resolving problems that makes a school setting alive, successful and worthwhile. This is what we work for each and every day.

That First Faculty Meeting

At the first faculty meeting of the year, I related a part of the experience in the Aesthetic Eye Seminar, introduced Enlightened Cherishing and offered to let anyone who was interested in the opportunity to borrow the "only copy." The idea of connoisseurs or "buffs" on the staff was introduced. Help from the staff was solicited in developing, on a limited basis, a program of aesthetic education.

Individually, I began my "quest" for the "buffs" on the staff and to my relief, found some without much difficulty. Some of the staff had previously demonstrated their expertise. Those who felt comfortable including their interest area in their lesson planning were encouraged to do so. We came up with the following "buffs."

1. A second grade teacher who wrote pop songs and was an expert on jazz and jazz performers.
2. A fifth grade teacher who was planning on an advance degree in art history and was the school motivator of art activity.
3. A fourth grade teacher who was interested in quilts and needlework of all types.

4. A fifth grade teacher who had studied opera and had wanted to be an opera singer.

5. A sixth grade teacher who was talented in flower arranging.

6. A kindergarten teacher who was an expert in photography.

7. A sixth grade teacher who was an experimenter in photography and videotaping.

8. A music teacher who wanted to develop aesthetics in rhythm.

Not too bad for a beginning! Many of these teachers had been using their fields of interest in their classrooms before, but had not thought in terms of an aesthetic approach. Which, if any, would follow through? Time would tell.

Planning with the Staff

The buffs, grade level chairpersons and I met to develop our plan for the year.

1. As a part of our staff development, we planned for a month that would emphasize our working with Barnsdall Municipal Art Gallery, developing our skills in perceiving original works of art using the Sensory, Formal, Expressive, and Technical Properties as a basis of perceiving.

2. Live performers in music (classical, jazz, instrumental, choral) dance, (classic and contemporary) and drama (plays and improvisational) would be brought to the total student body on a monthly basis.

3. The staff would seek out artists in our local community to demonstrate to individual classrooms and perhaps work within classrooms or with small groups of students.

4. As a school community, we would seek ways to improve the physical aesthetic atmosphere of our school and school environment.

5. We would continue to build on the arts program that had been established and wherever possible, include ideas in aesthetic perception.

6. Individual teachers who were "buffs" and had an interest area they could incorporate in the curriculum of their classrooms would, on a voluntary basis, work throughout the year with their children.

Where's the Money?

With our plan established, the next step would be for me, as principal, to support the staff by helping to find the resources in the school district, within the local school, parents group and the community at large, in order to be able to implement our plan.

One of the privileges as a participant of the Aesthetic Eye project was that after twelve years away from the classroom, I was allowed to be one of the group of teachers again.

I have always tried to listen to my staff and to be alert to the problems that faced them as teachers, but an administrator usually views problems from a different vantage point. My impression was that teachers felt that while most principals were positive in their support of the arts, most administrators were "slow with the bucks" or "didn't have the funds" or the teacher "didn't want to bother" asking for funds. Money is necessary to provide materials and people for programs. Many legitimate resources are already available in school districts, schools, and communities if we just would seek them out. Sometimes when the funds aren't available, there are different ways to approach our goal. We might even find out it doesn't take funds. If the idea is worthwhile you will find a way. Hopefully, we would develop ways that would be helpful in dealing with this problem.

What Really Did Happen?

The staff showed a great deal of enthusiasm as we began our school year. In September we usually do. It takes at least until October fifteenth before the normal school routine of problems arrive. This was the ideal time for an activity of staff development that would involve all of the staff. It is always a surprise to me that when you are interested in a special idea people will seek you out and offer a service that is exactly what you need. This was the case of working with the Barnsdall Municipal Art Gallery. They were interested in developing a docent program that would involve working with children, teachers and the community in viewing the exhibits throughout the year, and they needed a school staff to work with in developing the training techniques. The coordinator of the project had been a member of Aesthetic Eye and, of course, would be implementing ideas from the seminar. It was perfect. We participated as grade level groups, viewed the exhibit, developing our perception of the works using the sensory, formal, expressive, and technical properties as our base. The teachers enjoyed it. Some continued with their classrooms, others did not. All of the staff said that, perhaps, while they wouldn't be able to participate with their children at the Gallery, their personal approach had been affected. They would be approaching classroom activities as well as their own personal perceiving using what we had learned.

The Live Performers

The goal of providing a live performance each month proved to be much easier than we had anticipated. Our school district provided two performances from the "Performing Tree", our PTA provided funds for two more performances from this group. We saw the East West Players, Twentieth Century Sounds, New American Jazz Ensemble and Story Train. The local high school offered us performances of "Charley Brown" at our school, the Parks and Recreation Department brought us a free performance of a marvelous puppet show on the "Carnival of the Animals". Through the efforts of parents, friends and staff we were offered free performances of the opera "Don Pasquale", a jazz duo, rock group, and a woodwind instrumentalist. Our own orchestra, senior and junior choruses, performed in concert in the fall and spring with a culmination of an historical concert version of an operetta.

The children of our M.G.M. program staged a theater presentation as a culmination of their Bicentennial studies.

The children as an audience were prepared prior to viewing a performance. They were encouraged to not only enjoy the performances but to view them aesthetically and were expected to discuss performances critically as a followup. The development of the students as an audience has been most rewarding to all of us. Adults would do well to take lessons from these student audiences.

The Artists, Community and our Aesthetic Atmoshpere

As one of our teachers said, "I can't get over how easy it is to get resource people to come to school and work with children. They all thanked me for the chance and even felt they got more out of it than they gave".

It only took one teacher to invite a professional artist to her class to demonstrate sculpture techniques and soon we had artists, musicians, an architect, dramatists visit us. As an offshoot, parents demonstrated subjects that ranged from ethnic dress and food to the paraphernalia they used as doctors. The concept will continue and it didn't cost any money--just honest appreciation.

Our solid, old, but well kept school plant was continually alive with the color of our children's work and the smiles of the people who walked down the halls appreciating the atmosphere. The materials for art projects were from the normal sources of school funds and the smiles of the people were free.

The activities in individual classrooms demonstrated a continued effort and that we indeed were making exceptional progress toward enriching our school life through the opportunity of perceiving the world around us.

What Happened to the Buffs?

I must say that by our just talking to each other about our "connoisseur interests" we had a most interesting and enriching year as a staff. Most teachers made a greater use of their areas of personal interest in their daily teaching.

Our music teacher applied for and received a grant to buy materials for a project entitled "The Sight and Sound of Aesthetic Perception". The program was for fourth grade and will be expanded next year.

The creative use of video tape and film was in great evidence, especially during the sixth grade promotional culmination.

As a final effort for the year, the staff drew on the skills of the "buffs" of our school to stage a costumed drama featuring our M.G.M. students in a Bicentennial Culmination that was presented to our total student body.

They were pleased at the results and so was I. However, was there anyone who would take the "buff" concept to the degree that they would "go all out" for the whole year? Of course there was! To quote Doris Rowe, a second grade teacher at Los Feliz Elementary, who was the "jazz buff" who did "go all out":

> "The thought of teaching jazz had never occured to me. I have been involved in jazz for a life time -- teach jazz to my second graders? When you asked me if I had ever thought of including jazz in my teaching I couldn't believe it. I'd always kept it to myself around school".

Well, Doris didn't keep it to herself for long. After the initial shock that she could include such a topic as jazz in her teaching and the insecurity that quickly set in "how am I going to teach jazz to my second graders?" the "buff" was off and running.

I had never seen a "teacher buff" unleashed before. To say that everyone from personal friends, relatives, parents, community, fellow teachers and principal would be included during the year is a gross understatement. The results and the reactions were fantastic.

From the teacher: "After I started, you really don't teach -- the children learn from the exposure to the experience. There seemed to be a magic -- you are really reaching them on a level of feeling".

From pupils: "I like jazz because it makes me feel good on the outside".

(INCLUDE DRAWINGS HERE WITH QUOTES)

From parents: "I didn't know what my daughter was singing. It was different. When I asked her she said 'I'm supervising'. (Of course we all know it was improvising).

Improvising was in great use. The ideas that evolved in the classroom came from all types of experiences.

The teacher's experience and knowledge were used in the development of activities that would be interdisciplinary whenever possible. The activities were varied. Here are some of those activities:

- Students listened to jazz music from ragtime, New Orleans Jazz, Chicago Jazz, Swing, Be-Bop, Cool Jazz to Jazz rock.
- Top jazz musicians came to the class and performed and talked with the children.
- A listening center was made from an old piano keyboard. The children would listen to Art Tatum or Fats Waller and play along with them.
- Listened to the local jazz station K.B.C.A.
- Children constructed paper mache instruments and play acted as musicians.
- Hand sewn dolls of musicians were made by the boys (who didn't wish to make those other pioneer dolls the girls were making).
- Children designed covers for sheet music.
- Each child had an authentic piece of music and became a publisher.
- Record album covers were designed.
- Made upright pianos for work folders.
- At the school dance festival the students made up a creative dance to jazz rock.
- Children took assumed names of jazz musicians and singers as they

studied them throughout the year. These included Scott Joplin, Jelly Roll Morton, Bessie Smith, Dizzy Gillespie, Buddy Rich, Benny Goodman, Gene Krupa, Tom Scott, Oscar Peterson, Art Tatum, Charlie Parker and Ella Fitzgerald.

- Studied biographies of famous jazz musicians and what it was like to live in those times.
- Creative writing was improved because the subject of the writing was the children's experience.
- A student who had never written any music made up his own music notes and called it "Hot Jazz".
- Pupils wrote thank you letters and made books for visiting guests and musicians.
- Class received personally autographed photos from famous jazz artists.
- Over fifteen resource artists visited and worked in the class with the students.

Outgrowths

Children developed pride in the fact that jazz is America's contribution (as an art form) to the world.

Parents reported that their children were enthusiastic about jazz at home. They recognized jazz on TV or radio. Some parents took their children to jazz concerts.

Several children were able to recognize schools and styles of jazz; cool, be-bop, Dixieland, modern, jazz rock, etc.

This is quite a list and really includes only the highlights. But, it doesn't stop here. On the last day of the school year, that second grade teacher "buff" came into my office and asked me to be sure and turn on the jazz station K.B.C.A. at 8:30. The disc jockey was going to dedicate a song to the class in room eleven and Los Feliz School. What great public relations for the school, I thought. Little did I realize that Doris had talked to the disc jockey for forty minutes that morning and had been telling him all about her great children, school, parents, friends and principal who all shared a great experience in jazz with her second grade class.

When 8:30 arrived and we listened to the announcer tell about this great school where a "groovy teacher in second grade" was teaching jazz, and a "swinging principal" had encouraged her and "how far out" it was to be a part of a "heavy enlightened scene" I knew that there was no doubt about it. If you can find a buff on your staff, you will indeed find a way to an enlightened life.

Next year? I can hardly wait to see who the "new buff" will be. There's a "buff" out there somewhere -- ready to share an exciting subject with all of us.

The only question is -- can a school survive two "buffs"?

Charlene Morimoto
Jefferson High School
Los Angeles Unified School District

Miss Morimoto teaches ceramics and calligraphy.

The attached material includes demographic information on the class and log of activities.

Demographic Information

What are the characteristics of student population?	Poor motivation, poor learning skills (reading, comprehension, language), poor self image, apathy, failure syndrome, hostility, limited concepts, segregated educational and life styles, material conscious. Limited interaction with accepting and meeting challenging situations successfully.
What are their cultural and ethnic backgrounds?	Majority black Americans, culturally disadvantaged. Tiny injority of Chicano students; population increasing minutely.
What learning opportunities does the school/agency provide in the visual and other arts?	Art program: senior high art, drawing, painting, crafts, art production, ceramics, design. English: Literature, creative writing, poetry. Music: Choir, glee, band. No comprehensive, systematic learning in these areas. Isolated learning.
What is the level of parent participation in art learning opportunities?	Almost negligible to non-esistent. Parents show little interest in knowing about curriculum or student participation (if a dozen parents come to "back to school night" for total Art Department it is a banner year and this has yet to happen in the 3 years I've been at Jefferson).
What are the major occupations of parents?	Welfare. Some work but income is low.
What is the ethnic and cultural composition?	Black Americans, culturally disadvantaged. Small amount Chicanos, culturally disadvantaged.
What are the housing patterns?	Single and multiple dwellings; most rent, a few own homes. Frequent shifting of housing locations, as well as family units: Students move from household to household depending on internal family problems or convenience; many live with guardians rather than both or single parents.
What resources and agencies are available to children?	Gilbert Lindsey recreational facility. Will Rogers County Park, YMCA, Jefferson High School, community recreation buildings, Carver Jr. High School, elementary schools, night schools. Most are used infrequently due to gang territorial problems. Also, community libraries, (small).
What are the policies and goals?	To have an outstanding athletic program, to present a "good" quiet school image, to maintain a positive "showy" facade - educational concerns a minor consideration. Primary outlook is not to make controversy and keep the "up" on the school situation without any real depth or comprehensive program.

What is the organizational structure?	Senior High School, grades ten through 12, inclusively. Comprehensive program. Principal; two assistant principals, one male, one female; dean of girls, dean of boys, counseling staff; Compensatory Education staff; Departmental staff (Art, English, Math, etc.), Work-Study Program; classified staff, registrar, financial manager.
What are the staffing patterns?	Ethnically mixed staffing - on the whole balanced. Hired with regard to extra-curricular possibilities (coaching, primarily) rather than teaching qualifications. Jefferson a "last chance" school for many teachers; that is, they cannot function at other locations so they are placed at Jefferson as a last resort - if they cannot adjust they must be terminated. High turnover due to fragmentation of staff and administration. Many probationary situations due to quality of individuals hired (have not or cannot pass L.A. City Schools tests, personal friends of principal, etc.), general distrust and low regard of all for each other.

AESTHETIC EYE PROJECT REPORT

Charlene Morimoto
Thomas Jefferson High School
Los Angeles, California

IMPLEMENTATION AND EXPERIMENTATION

The implementation process has been a slow process. Because of the environment of Jefferson High School (situated in the inner-city in old dingy buildings plagued by vandalism and poor maintenance), the make-up of its student body (high absenteeism, poor reading ability, little motivation, much transiency), and its faculty (isolated and somewhat hostile to their situation), the task of implementing any new idea comes with some difficulty.

Placing all these variables to one side, I took the chance that anything was possible if undertaken positively. Progress has been in very small doses but progress there has been. The documentation of peak experiences that follows is a summary of our progress. Running through the information that follows is the fact that the aesthetic process is becoming internalized as well as externalized...we are all learning an attitude and a way of thinking...our enlightenment is an ongoing experience and experiment that has just begun and hopefully we can build and expand in our expectations. In the year following our Aesthetic Eye summer, my students and I have gained a greater confidence to explore and articulate that exploration that goes beyond the art classroom into every day encounters with the outside world.

AESTHETIC EYE PROJECT REPORT

PEAK EXPERIENCES

SEPTEMBER

Art Production Class: as a preliminary introduction to lettering, the students looked at and discussed various types of lettering as to style, form, color, arrangement, etc., and their use in advertising to present a particular image or message. Students participated freely in the discussion and were able to verbally identify these qualities and physically point to the components that made up the whole of a lettering style. This identification process continued throughout the semester and the students heightened sensitivity to the qualities of lettering made their own attempts at producing different lettering much more successful.

OCTOBER

Ceramics Class: as an introduction to the "mask" unit, filmstrips about masks have always been utilized but seldom discussed. Attempting to help the students to see more and be more verbal about their seeing, the filmstrips were reviewed after their showing, and questions as to use of line, use of color, differences, likenesses, emotive qualities, etc. were asked of the students. Frame by frame, the students became more alert and involved in their seeing. About half way through the period in one particualr ceramics class, two of the students asked to lead the discussion themselves and continued on quite creditably.

NOVEMBER

Began the first alks with my art department colleagues. Somewhat negative in response, the two art teachers (one male, one female) indicated that they would be willing to listen to the ideas and information of the Aesthetic Eye Project....seemingly a small step, but for the teachers at Jefferson High School a large first one.

DECEMBER

The rush of the holidays and the high absenteeism left December a blur...for the whole past semester, I worked with my student teacher to develop a senstivity for working with students to develop his and their "seeing" ability and articulation of that ability...unfortunately, not as successful as hoped for.

While taking a class at California State University, Los Angeles on Inner City School, I exchanged information and ideas from the Aesthetic Eye Program. The teachers were enthusiastic and excited and wanted to know more about everything.

JANUARY

Ceramics Class: having mounted the Los Angeles County Museum of Art post cards and the individual pages of the small artists' books on a stiff backing and laminating them for permanence, they have been in constant use by students and instructor as visual aids. For a sculpture project, the aids were used to discuss the dynamics of motion and style in various sculpture pieces; the students could point to smooth and rough textures, choose between flowing and jagged lines, see the difference between using stone, clay, and metal in making a sculpture piece.

JANUARY (continued)

Again, students wanted to lead their own discussion after the initial experience. Later, during the project, they were able to help one another in making judgements as to the direction of their own and other students' work.

FEBRUARY

A New Semester Begins: the advanced students in art production and ceramics are becoming more comfortable with seeing with greater sensitivity and expressing verbally what they see. There is more interaction within the classroom with beginning students seeking out the more advanced students for a sounding board for their ideas and/or problems. The advanced students, in turn, gain practice and confidence in their aesthetic assessments. The interaction between students and teacher is no longer one way, but circular with students learning from the total environment.

MARCH

Students in all classes have become much more independent in their work and no longer seek out the teacher as the only individual of authority or approval. The teacher's role is evolving more and more into a resource role and a technician's role. The students seek out each other more readily for an exchange of ideas and critiques; they are having to take on the role of the artist with all the aesthetic decision-making that goes along with the artistic process. Some students still rebel and want decisions made for them but the teacher and other students, through questioning, guide these students into their own deicisions.

APRIL

Took groups of students and other teachers (outside the art discipline: social studies, wood shop, English, etc.) to see the Design '76 Show at the Pacific Design Center. Because of the background the students had gained in seeing color, line, shape, texture, etc., the students were actively asking questions and showing the teachers different details of the various pieces. The exchange between students and teachers gave both parties a greater awareness and appreciation of the show and the role of the artist/craftsman. The students even sought out the various Design Center personnel for answers to questions--often getting an intimate and informative tour as a consequence. Teachers and students remarked about their heightened enjoyment and awareness of the show because of the active involvement of of the students' aesthetic "seeing."

MAY

For Open House, two of my advanced ceramics students and one of my advanced Art Production students set up the displays, gave demonstrations, and answered questions from parents and visitors...a first time event in four years at Jefferson. The students themselves admitted that they were more confident in expressing themselves and talking about their art work. Generally, not very verbal or demonstrative about their work, their confidence was a pleasant surprise to all concerned.

Karen Giles
Arcadia High School
Arcadia Unified School District

Miss Giles works with students in grades ten through twelve in the high school art department.

The attached material includes demographic information on a class and the log report.

Demographic Information

What are the characteristics of student population?	White middle class (upper) College oriented motivated by parental pressure. FEW minorities.
What are their cultural and ethnic backgrounds?	Primarily white protestant. Small percentage of Chicano and Black. 1-3% of 2800 students.
What learning opportunities does the school/agency provide in the visual and other arts?	ART - Art Awareness Art Fundamentals Advanced Drawing and Printing Photography Design Graphics Fabric and Fibers Ceramics Jewelry Women in History, Literature and the Arts Art History Music Drama Poetry T.V. (Production) Industrial Arts Modern Dance
What is the level of parent participation in art learning opportunities?	Very little participation in art, some in music, however.
What are the major occupations of parents?	Professional - Business Medicine Law Engineering A community of well-educated people.
What is the ethnic and cultural composition?	White, upper middle class protestant. Very few Chicano or Black.
What are the housing patterns?	Single family dwellings ($40,000 and up). Many new condominiums. Few apartments.
What resources and agencies are available to children?	Library Parks Arboretum Golf Course Tennis Courts Nearby Mountains.

What are the policies and goals?	MAINTAIN STATUS QUO!
What is the organizational structure?	Traditional subject centered, organized by departments, 6 periods per day, quarter, semester, and year classes. VERY TRADITIONAL.
What are the staffing patterns?	Principal 3 Vice Principals ... Activities, Discipline and curriculum. Attendance Supervisor 6 Counselors Career Guidance Counselor 115 Teachers Aides only for Special Education and MGM Librarian and Assistants Classified

Karen Giles

The Aesthetic Perception techniques learned in the Aesthetic Eye Project were utilized and experimented with in a general art course at Arcadia High School, called Art Awareness. This is a beginning art course and is a semester in duration. The students are mixed, grades 10-12. Two sections of this class were used for the experiment. Most of the students are of middle to low ability, but are, for the most part, enthusiastic about, at least, the production of art works. The class was project oriented, but the following material was supplemented in order to develop their aesthetic perception for not only great works of art, but also for their own creations.

Included are handouts, assignments and a record of student progress with regard to aesthetic perception.

1st Aesthetic Perception Exercise:

General -

Given beginning of semester, before there had been any discussion of Aesthetic Perception.

3 slides shown:

1) Andrew Wyeth, "Christina's World"
2) Marc Chagall, "I and the Village."
3) Piet Monduan, "Broadway Boogie Woogie."

Students were to each write about the three slides shown. They were able to view each for approximately 7 minutes. Students were to write as much as they could about what they saw. They were to write what they though the artist was trying to say and attempt to explain how the artist made the communication.

The students were not to JUDGE what they saw.

Following the writing assignment, each of the three slides was discussed in depth by the class. It was agreed by all that much more was seen in the discussion because they were encouraged to look more carefully and in depth.

This was all done prior to any mention of Aesthetic Perception.

ART AWARENESS: Everyone received this - it was discussed in detail. They were to fill in all of the blanks! (A quiz would follow - They were told they needed to know this terminology).

What is AESTHETIC PERCEPTION?

The properties of AESTHETIC PERCEPTION:

SENSORY --

FORMAL --

EXPRESSIVE --

TECHNICAL --

You will be responsible for knowing and understanding AESTHETIC PERCEPTION!!

Quiz - on Aesthetic Perception (based on Handout)

1) What is meant by Aesthetic Perception?

2) List the four general properties of Aesthetic Perception and attempt to explain each.

3) What is the advantage to having Aesthetic Perception?

4) Is Aesthetic Perception judgmental?
Explain your answer.

5) Why does man create?

ASSIGNMENTS:

The following assignments were all given in conjunction with a unit covering the same material. All assignments were presented after lecture and discussion periods which utilized many examples of art work presented in actuality or slides. The assignments were used in some cases, prior to the actual art project, and in others, after. The assignments were used to determine whether the student could understand and utilize the information given in the presentations.

All assignments ultimately asked the student to determine what the art work communicated in terms of what was visibly there, within the work.

GROUP WORK: SHAPE AND LINE -

Students were to work in groups of four. As a group they were to select one post card art reproduction from a collection of about 50. Each group was to analyze the composition in terms of the shapes and lines it contained. Both lines and shapes were to be described in writing as completely as possible. Many adjectives should be used. Lists of descriptive words could be set up under the headings of SHAPE and LINE.

In a consideration of the two topics of concern, should be included the character of each in an attempt to arrive at their expressive aspects.

GROUP WORK: COLOR AND VALUE -

This group assignment was quite similar in nature to the preceding assignment dealing with Shape and Line. This time students were given an art reproduction, they were not able to choose.

They were to analyze the work for its color and value. Descriptive terms were encouraged. A consideration of the placement within the composition of colors and values was important.

The expressive aspects of the colors and values was to be included.

GROUP WORK: TEXTURAL AWARENESS -

All students brought in an interesting three-dimensional object in a bag. Each student took someone else's and felt the object very carefully and then described in writing the different textural surfaces of the object and how each made them feel.

After writing the above, the students were able to look at the object and then were asked to describe the visual nature of the textures. A comparison and contrast was encouraged with regard to the tactile and visual experience.

1ST EXERCISE - FORMAL PROPERTY:

This was done before any detailed presentation on any formal aspects of a composition.

still life arrangement was placed in the center of the classroom. The students were asked to describe how all of the sensory properties were combined. They were not to consider just objects, but were to stress the visual sensory properties.

They were to react to each of the following words with regard to the set-up.

Balance
Variation
Contrast
Rhythm/Repetition
Emphasis

Each item required an explanation of where it was seen.

A detailed discussion followed this exercise in an attempt to explain FORMAL PROPERTY terminology.

GROUP WORK: FORMAL PROPERTY -

Students were to work in groups of four. Each group was to select a large art reproduction and analyze it according to the process we developed in looking at the still life set-up. Descriptive words were to be used and an explanation of precisely where Balance, Variation, Contrast, Rhythm, and Emphasis were to be found.

SLIDES - FORMAL PROPERTY

Each student was to view the slide of Picasso's "Weeping Woman With Handkerchief," and then write a description of its formal aspects.

This was done as a group afterwards and again students agreed they saw even more than they had while writing.

Karen Giles

AESTHETIC PERCEPTION
"Visual Analysis"

MUSEUM WRITE-UP
LACMA

NAME______________________________

PERIOD______________________________

Title of Work____

Artist's Name____

Date of Work____

List as many descriptive words as you can regarding the aesthetic properties of the art work.

SENSORY PROPERTIES: (Elements than can actually be observed in a work of art)

LINE

SHAPE

COLOR

VALUE

TEXTURE

SPACE

FORMAL PROPERTIES: (How the sensory properties are arranged)

BALANCE

CONTRAST

VARIETY

RHYTHM/REPETITION

EMPHASIS

EXPRESSIVE PROPERTIES: (What the work has to say as a consequence of the sensory and formal properties)

TECHNICAL PROPERTIES: (Use of tools and materials)

What materials were used and how were they handled?

Karen Giles

100 Points Possible

ART AWARENESS
QUARTER FINAL

1) Describe what is meant by Aesthetic Perception?

2) List the 4 properties of Aesthetic Perception and define or describe each.

3) T F Generally, in a composition we find only one of the above properites.

4) Match the following items:

A. ____________ Wheth's "Christina's World"
B. ____________ Van Gogh's "Starry Night"
C. ____________ Mondrian's "Broadway Boogie Woogie"
D. ____________ Kandinsky (general works)
E. ____________ Chagall's "View of Russia"

1) Abstract
2) Realistic
3) Non-Objective

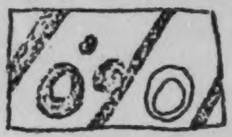
5) Name the 4 different types of printmaking.

6) The fruit or vegetable print which was done on the notebook was an example of which of the 4 types of printing?

7) A single element can be considered a MOTIF. When a MOTIF is repeated a ______________________________ results.

8) Cite an example in both the natural and man-made environment of the concept dealt with in #7.

9) Describe the difference between positive and negative space. Use the following design to explain your answer.



10) List the 5 characteristics (physical properties) of LINE. Define each.

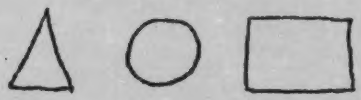
11) Briefly explain, using examples, how lines can communicate emotions.

12) Dali and de Chirico were both members of what artistic movement?

____

13) Compare and contrast the work of Dali and de Chirico. Give 2 similarities and 2 differences.

14) Arrange the following 3 geometric shapes within the given space. You may want to play around with the shapes in thumbnail sketches on the back, in order to find the best possible arrangement for this space. You may use the shapes in any size. They may overlap one another and run off the page.



15) Draw the 6 color, color-wheel.

16) Circle the primary colors.

17) What are the 3 sets of complimentary colors which exist on the 6 color, color-wheel?

18) Warm and cool colors are examples of what kinds of color schemes?

____

____

19) How many colors would one use from the color wheel for each of the following color schemes?

____________ Monochiomatic

____________ Polychimatic

____________ Trichromatic

____________ Dichromatic

20) Look at the slide and discuss it in terms of the Aesthetic Perception format. Refer to the 4 properties of aesthetic perception, as written in question #2. (You may use the back of this sheet if more room is needed).

Slide used - "100 Campbell Soup Cans" - Andy Warhol

Robert Reeser
California State University at Los Angeles

Dr. Reeser is an Associate Professor, Art Education Department.

The attached material includes general demographic information and the report of a study conducted with two groups of college level non-art major students who are elementary school candidates.

Demographic Information

What are the characteristics of student population?	College juniors, seniors, and graduate students preparing for elementary teaching, primarily non-art majors.
What are their cultural and ethnic backgrounds?	Varied - Caucasian, Black, Oriental, Chicano, and Indonesian in my class. University - quite varied - over 50% from various minorities.
What learning opportunities does the school/agency provide in the visual and other arts?	One course (this one) required for credential. Electives in art are possible as part of program. Full art major, B.A. and M.A. available.
What is the level of parent participation in art learning opportunities?	N/A.
What are the major occupations of parents?	N/A.
What is the ethnic and cultural composition?	Multi-ethnic/cultural.
What are the housing patterns?	Non-resident campus. Some students commute from as far away as 30 miles.
What resources and agencies are available to children?	The full range of cultural resources in L.A. basin is available to these adults. The problem is their lack of knowledge of what is available.
What are the policies and goals?	Provide liberal arts and specialized educational programs.
What is the organizational structure?	1) State Government 2) Board of Trustees 3) Chancellor 4) President 5) School Dean - Fine and Applied Arts 6) Art Department 7) Art Education Area. B.A., B.S., M.A., M.S.
What are the staffing patterns?	Lecture - 48 students per instructor. Activity - 18-24 students per instructor.

REPORT OF AESTHETIC EYE PROJECT ACTIVITIES

ROBERT D. REESER

For this project, two groups of college level non-art major students, who are elementary school teacher candidates, were chosen. Both groups were pre-tested with the Mittler Judgmental Response Form. Eighty slides of works of art were shown and subjects were asked to rate them on a five point scale from highly valued to negatively valued. Scores were obtained by assigning four points for a level five response, three points for a level four response, two points for a level three response, one point for a level two response, and minus one point for a level one or negative response. (see table)

The experimental group was taught the same way as the control group with the exception that emphasis was placed on the development of aesthetic criticism abilities. The experimental group was shown slides of art work weekly and asked questions about the works to encourage aesthetic involvement. It was pointed out when subjects were making descriptive, analytical, interpretive, or judgmental statements about the works. The sensory, formal, technical, and expressive properties(Broudy) were examined in detail. Subjects in the control group were shown slides of works of art bi-weekly and given lectures about the critical and historical implications of the works. Lectures were given on criticism in the course of the class.

The art works produced by students in the control group were critiqued by the teacher. Works by experimental subjects were critiqued by the individuals and by other members of the class, on a regular basis.

Both groups were also asked to write a criticism of a work of art prior to any instruction on criticism, and again at the end of the course. The duration of the experiment was eleven weeks. Written criticisms were scored on a scale from zero to four. They were examined for logic and clarity, and for inclusion of all the components of criticism.(see chart)

PRE- AND POST-TEST SCORES FOR THE MITTLER JUDGMENTAL RESPONSE FORM

EXPERIMENTAL GROUP				CONTROL GROUP			
subject	Pre-test scores	Post-test scores	Gain	subject	Pre-test scores	Post-test scores	Gain
1	190	201	11	1	177	177	0
2	251	263	12	2	199	207	8
3	124	199	75	3	168	191	23
4	184	199	15	4	176	233	57
5	206	229	23	5	185	231	46
6	146	213	67	6	192	250	58
7	111	180	69	7	189	202	13
8	232	263	31	8	254	250	- 4
9	165	180	15	9	177	177	0
10	113	157	44	10	217	271	54
11	045	090	45	11	082	146	64
12	091	126	35	12	125	161	36
13	158	158	0	13	132	138	6
14	165	192	27	14	211	222	11
15	082	159	77	15	148	191	43
16	149	183	34	16	184	181	- 3
17	232	264	32	17	166	177	11
18	112	165	53	18	186	214	28
19	125	156	31	19	266	291	25
20	165	188	23	20	174	181	7
21	187	200	13	21	269	257	-12
22	197	223	26	22	229	229	0
23	81	147	66	23	158	213	55
Averages	152.7	188.5	35.8		185.4	208.3	22.9

AVERAGE NUMBER OF WORKS VALUED NEGATIVELY - DECREASED PRE- TO POST-TEST

Experimental Group	8.5
Control Group	2.7

PRE- AND POST-TEST SCORES FOR WRITTEN CRITICISMS

EXPERIMENTAL GROUP				CONTROL GROUP			
subject	pre-test	post-test	gain	subject	pre-test	post-test	gain
1	3.0	3.9	.9	1	2.1	3.0	.9
2	3.5	4.0	.5	2	2.5	3.8	1.3
3	1.6	3.2	1.6	3	2.3	3.7	1.4
4	2.7	4.0	1.3	4	2.5	4.0	1.5
5	2.4	4.0	1.6	5	2.8	4.0	1.2
6	1.9	3.9	2.0	6	2.9	3.9	1.0
7	1.5	3.6	2.1	7	2.8	4.0	1.2
8	3.1	4.0	.9	8	3.2	3.8	.6
9	2.0	3.1	1.1	9	1.9	3.1	1.2
10	1.4	3.5	2.1	10	3.1	4.0	.9
11	1.0	2.5	1.5	11	1.6	3.2	1.6
12	1.3	3.2	1.9	12	1.9	3.4	1.5
13	2.0	2.2	.2	13	2.4	3.1	.7
14	2.2	3.8	1.6	14	3.1	4.0	.9
15	1.4	3.9	2.5	15	2.0	3.8	1.8
16	2.1	3.8	1.7	16	3.0	3.7	.7
17	2.9	4.0	1.1	17	2.3	3.3	1.0
18	2.1	3.5	1.4	18	2.6	3.9	1.3
19	2.1	3.6	1.5	19	3.2	3.9	.7
20	2.5	3.8	1.3	20	2.3	3.4	1.1
21	2.1	3.8	1.7	21	3.1	3.6	.5
22	2.2	4.0	1.8	22	2.9	3.9	1.0
23	1.0	3.4	2.4	23	2.1	3.9	1.8
Averages	2.09	3.60	1.51		2.55	3.67	1.12

Discussion of results. Scores for the Mittler Judgmental Response Form were tallied and compared. Gains were determined and averages for pre-, post-test, and gain scores figured. The average scores for the experimental group were lower than those of the control group on both pre- and post-tests. This correlates with teacher judgment of the art background and abilities of the two groups. It should be noted that the difference between the two groups was considerably narrowed during the experimental period. Initial difference in average scores was 32.7 and end difference 19.8. The increase in average scores for the experimental group was 35.8 while that of the control group was 22.9. Without an analysis of covariance it is not possible to state the degree of significance of this increase, however it is concluded that a significant difference in abilities to respond to the aesthetic properties of works of art is effected by the experimental method of teaching as compared with the control group.

Scores for the written criticisms were tallied and compared. Gains were determined and averages for pre-test, post-test, and gain scores figured. The average scores for the experimental group were lower than those of the control group on both pre- and post-tests. This, again, correlates with teacher judgment of the art background and abilities of the two groups. As was the case with the Judgmental Response Form, the difference between the two groups was considerably narrowed during the experimental period. Initial difference in average scores was .42 and end difference only .07. The increase in average scores for the experimental group was 1.51 and that of the control group 1.12. Since an analysis of covariance was not computed, the degree of significance is impossible to state. It was concluded that a significant difference in abilities to communicate responses to aesthetic properties of works of art is effected by the experimental method of teaching as compared with the control group.

Observations. It was gratifying to the experimenter to note that subjects in the experimental group increased their enthusiasm for art considerably more than the control group as evidenced by increasing numbers of comments about art works which has been perceived outside class, a higher level of questioning during the class periods, and the evident growth in ability to ask their own questions when contemplating works of art. It was also noted that, although the experimental spent more time discussing art and less time producing art than the control group, the experimental group increased more in expressive skills development than did the control group. Members of the experimental group frequently brought, on a voluntary unsolicited basis, objects of art to the class to share with the class members. Several members of the experimental group indicated their decision to learn more about art by taking more classes. Many experimental group subjects personally expressed their gratitude and amazement concerning their previously unknown abilities to confront, successfully, works of art. There was a general feeling that application of what was learned in class was continuing outside the classroom and would continue after the class was completed.

Kindergarten
Diagnostic Survey

Name______________________________ School______________________________

Date Entered____________________ Language____________________ Bond Dominance____________________

Recognizes:	Aesthetic Likenesses	Differences	Likenesses of Letters	Differences of Letters	Beginning Sounds	Rhyming Words
	1	1	1	1	1	1
Gross	2	2	2	2	2	2
	3	3	3	3	3	3
	4	4	4	4	4	4
Subtle	5	5	5	5	5	5
	6	6	6	6	6	6
						7
						8
						9
						10

Letters			
Aa			
Bb			
Cc			
Dd			
Ee			
Ff			
Gg			
Hh			
Ii			
Jj			
Kk			
Ll			
Mm			
Nn			
Oo			
Pp			
Qq			
Rr			
Ss			
Tt			
Uu			
Vv			
Ww			
Xx			
Yy			
Zz			

Colors			
Red			
Blue			
Green			
Yellow			
Purple			
Orange			
Black			
Brown			
White			

Draw a Man			
Head			
Eyes			
Nose			
Mouth			
Ears			
Hair			
Body			
Arms			
Hands			
Legs			
Feet			
Other			
Other			

Following a Line				
1				
2				
Right and Left				
1				
2				
3				
4				
Left to Right Order				

Reading Comprehension	Pre	Pst	Pre	Pst	Pre	Pst	Pre	Pst
#1 Detail								
#2 Detail								
#3 Sequence								
#4 Main Idea								
#5 Inference								
Listened Attentively								

Position Vocabulary			
over			
under			
below			
beside			
front			
back			
behind			

Orally				
Address				
Telephone				

Shapes	Recognizes	Reproduces	Recognizes	Reproduces	Recognizes	Reproduces	Recognizes	Reproduces
○								
△								
□								
▭								
⬭								

Cutting			
Good			
Fair			
Poor			

Gross Motor				
walk				
jump				
hop				
skip				

Ties Shoes			

Recognizes Prints	Name		

Line		Rec.	Rep.	Rec.	Rep.	Rec.	Rep.
|							
—							
/							
⊃							
~							

Marking Code:
X = outstanding
✓ = adequate
0 = inadequate

Tester____________________ Date__________
Tester____________________ Date__________
Tester____________________ Date__________
Tester____________________ Date__________

ESEA 1970
FP-39 pg. 1

NAMES	COLORS	red	blue	green	yellow	purple	brown	pink	lime	black	white	COLOR VOCABULARY	warm	cool	primary	complimentary	analogous	light	dark	dull	bright
1. Cisneros, Aurora		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄
2. Hernandez, Claudina		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄
3. Nossett, Arlene		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄
4. Lopez, Patrick		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄
5. Martinez, Jaime		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄
6. Lopez, Pamela		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄
7. Martinez, Jorge		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄

NAMES	LINE	vertical	horizontal	diagonal	curve	dot	TEXTURE	rough	smooth	hard	soft	bumpy	silky	leathery	crinkly	sticky
1. Cisneros, Aurora		⧄	⧄	⧄	⧄	⧄		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄
2. Hernandez, Claudina		⧄	⧄	⧄	⧄	⧄		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄
3. Nossett, Arlene		⧄	⧄	⧄	⧄	⧄		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄
4. Lopez, Patrick		⧄	⧄	⧄	⧄	⧄		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄
5. Martinez, Jaime		⧄	⧄	⧄	⧄	⧄		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄
6. Lopez, Pamela		⧄	⧄	⧄	⧄	⧄		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄
7. Martinez, Jorge		⧄	⧄	⧄	⧄	⧄		⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄	⧄

Checklist
Aesthetic Eye Project
1975-1976

Emily Sunahara

Sept. Knew → ⧄ May completed

NAMES	SHAPES	circular	triangular	square	rectangular	oval	Location	right	left	top	bottom	foreground	middleground	background	WORDS DESCRIBING LINES	straight	swirly	zig zag	broken	wavy	hard	soft	thick	thin	circular	rhythmic	delicate	heavy	WORDS DESCRIBING SHAPES	distorted	flat	three dimensional	solid	transparent	realistic	repeated	delicate	harsh
1. Cisneros, Aurora		◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪	◪	◪
2. Hernandez, Claudina		◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪	◪	◪
3. Nossett, Arlene		◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪	◪	◪
4. Lopez, Patrick		◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪	◪	◪
5. Martinez, Jaime		◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪	◪	◪
6. Lopez, Pamela		◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪	◪	◪
7. martinez, Jorge		◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪	◪		◪	◪	◪	◪	◪	◪	◪	◪	◪

Checklist
Aesthetic Eye Project
1975-1976

Emily Sunahara

Sept. Knew ◪ May completed

Teachers Name ____________________
Grade ____________________
Date ____________________

AESTHETIC EDUCATION - AESTHETIC PERCEPTION QUALITIES CHECKLIST

indicates student has mastered the aesthetic response

	SENSORY						FORMAL						TECHNICAL					EXPRESSIVE		
of udent	LINE	COLOR	SHAPE	TEXTURE	INTENSITY	VALUE	UNITY	REPETITION	BALANCE	MOVEMENT	SPACE	SYMMETRY	PAINTING	DRAWING	SCULPTURE	ARCHITECTURE	FIBER	MOOD	DYNAMIC STATE	IDEA

DATE______________________________

EVENT______________________________

AESTHETIC PERCEPTION - VISUAL ANALYSIS SHEET

PART 1.

The following is a check sheet to assist you in perceiving or "seeing" everything that appears to exist within a work of art by identifying as completely as possible its aesthetic properties. The properties are divided into four groups: sensory, formal, expressive, and technical.

WORK OF ART: ARTIST:

SENSORY PROPERTIES: elements or components that can actually be observed in works of art.

Line	Value	Form	Space	Color	Texture
contour blurred isolated rhythemic/repetit. smooth flowing swirling rough and jagged angular other (specify)	concentrated scattered high contrast soft sharpedged gradual change reflected light light source luminous dark, murky other (specify)	3 dimen. flat vague distinct distorted realistic mass linear organic geometric other (specify)	deep shallow clear vague distinct div. empty crowded perspective other (specify)	dull dark sombre vivid intense warm cool clashing subdued dominate subord. realistic other (specify)	smooth velvety soft rough harsh rich contrasted actual implied other (specify)

FORMAL PROPERTIES: observing the ways sensory properties appear to be organized or unified, each element is harmonious to the whole.

Balance	Contrast/Variety	Rhythm/Repetition	Dominate/Subordinate
symmetrical asymmetrical exact or approx. other (specify)	variation of color, line, value, etc.	regular irregular curving angular movement of color, line, etc. pattern actual - implied etc.	obvious or subtle emphasis of color, line, etc.

EXPRESSIVE PROPERTIES: what the work has "to say" as a consequence of the ways sensory and formal properties are used, and subject of theme is depicted.

Mood language (emotional tone)	Dynamic States	Idea/Ideal Language
gloominess, cheerfulness, weirdness, mystery, agitation, etc.	sense of tension, conflict, relaxation, etc.	nobility, courage, etc.

TECHNICAL PROPERTIES: use of tools and materials.

Media or medium	Application	Manual/mechanical
oil, acrylics, charcoal, etc.	direct, indirect, flat, impasto, etc.	freehand, direct use of machinery (air brush) indirect (printing, etc.)

AESTHETIC PERCEPTION - VISUAL
ANALYSIS SHEET - Page 2

PART 2. AESTHETIC CRITICISM

Historical	Re-creative	Judicial
identifying the expressive intent of the work in terms of its culture, period, style or school, etc.	attempting to identify what artist has expressed or accomplished in the work.	estimating the value of the work in terms of formal excellence (properties), how true it is to its style, etc., to what extent it is important in the art world and to the viewer.

COMMENTS:

PROJECT GRADE FORM
ART -- LA CANADA HIGH SCHOOL

NAME ________________________

SUBJECT ____________ PERIOD ____________

PROJECT

SENSORY How have the visual properties been used/utilized within the project? (shape, color, texture, line, proportions)

FORMAL Have composition and organic unity been used to organize your work to achieve expressive power through -- theme, variation, balance, evolution?

EXPRESSIVE How have you used mood, feeling, dynamic states (tension, conflict, relaxation), idea development? How about originality and creativity (did you do your own thing)?

TECHNICAL Did you complete the requirements of the assignment? How well did you execute the project in the medium you worked in? What about your work habits -- Do you act and work like an artist or a slob?

FINISHED APPEARANCE Would you hang it in your room?

POINT	A+	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	(Grade yourself 1-4 in each of
BREAKDOWN	20	-	16	15	-	12	11	-	8	7	-	4	the areas above, then add - O.K.?

TOTAL POINTS

GRADE

DEFENSE

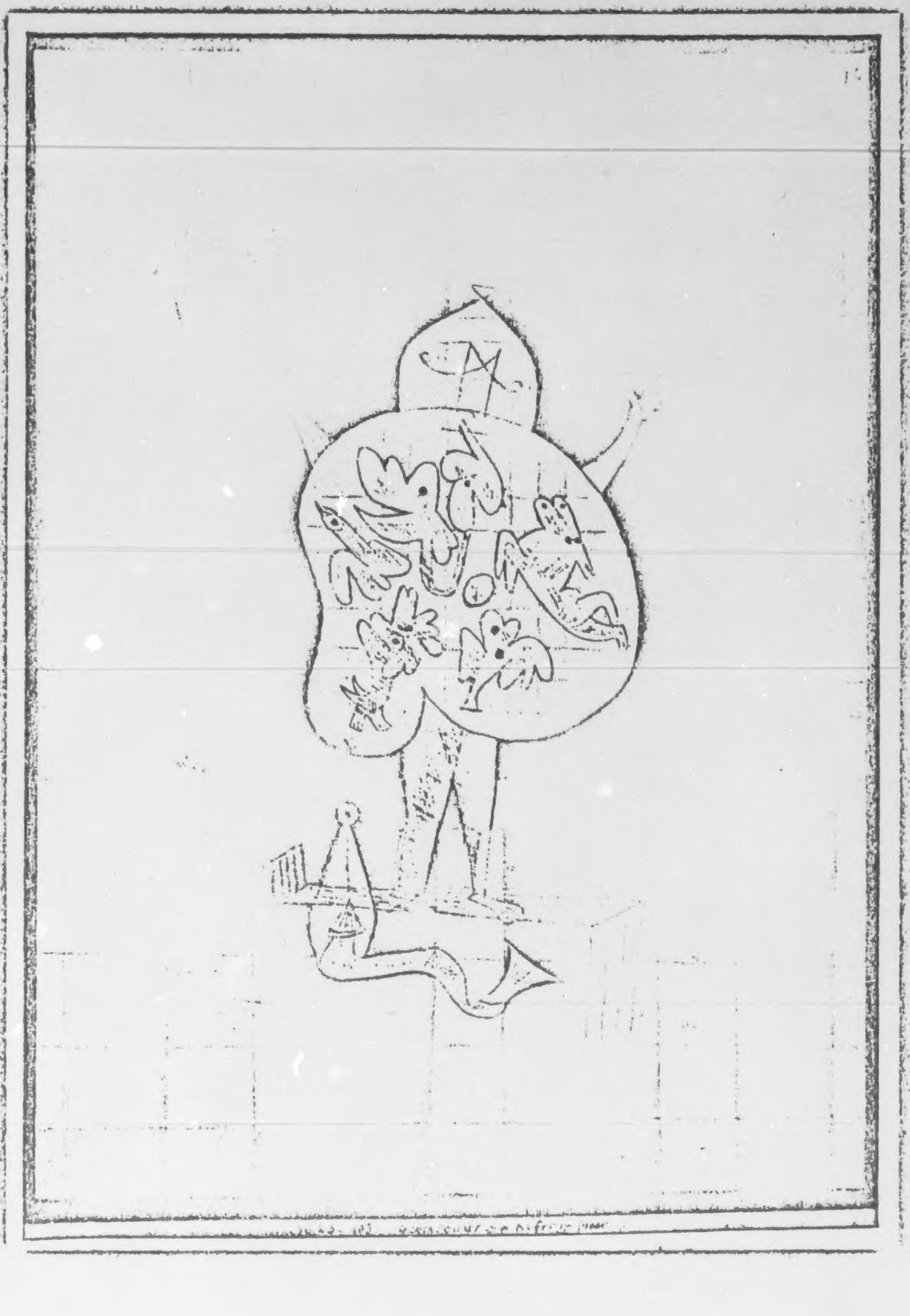
NAME________________________________ PRINT NAME OR NUMBER____________________

DATE________________________________

1. List all the colors you see in the print you are working with.

2. List all the shapes you can find in the same print you chose for #1.

3. If you were to change size and become 1/2 inch tall and could walk inside the art work; (a) Where would you be? (b) How would you feel? (c) What would be going on?



VENTRILOQUIST 1923

Colored sheet, water color; 15 3/8 x 11 3/8
Douglas Cooper, Argilliers, France

VENTRILOQUIST belongs to the group of colored sheets in which transparent horizontal and vertical bands cross and form a kind of screen of varied rectangles. In itself the effect of this pattern, is like that of the "magic square" pattern, in which square and rectangles are put side by side abstractly, somewhat reminiscent of the twelve-tone system in music. But most of the screen pictures contain graphic designs imprinted on the screen by transfer or rubbing. In this way Klee links the poetic element of the design with the poetic element of the scene represented.

The VENTRILOQUIST is one of Klee's most grotesque figures. The inflated body with its pinks and light blues on the varying browns and olives of the screen suggests a eunuch. Inside the belly are all sorts of animals whose voices are transmitted to us through a gramophone horn. The pitifully small arms are raised like those of a real orator, but they reach into the void, into the brown darkness of the grid. He is a "Caller in the Moor" as we learn from the subtitle. Once we know this, the light pink and blue tones may suggest a will-o'-the-wisp quality.

PROJECTS RELATED TO AESTHETIC PERCEPTION

EMPHASIS	1	2	3	4	5	1	2	3	4	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Sensory																										
• Color			x	x			x			x	x	x	x	x			x				x			x	x	
Shape & Form	x	x	x	x	x	x	x			x	x	x	x	x	x	x	x	x	x	x	x		x	x	x	
Value			x		x		x	x		x	x	x	x	x			x					x	x			
Pattern		x	x		x		x			x	x		x		x	x	x	x			x		x	x	x	
Texture				x		x	x	x		x		x	x	x	x	x	x		x	x	x		x	x		
Line				x		x	x	x		x				x							x	x	x			
Formal																										
• Balance			x	x	x					x				x	x	x	x	x	x		x	x	x	x		
Contrast-Variety		x	x	x	x		x			x		x	x	x	x	x	x	x	x		x	x	x		x	
Rhythm/Repetition			x		x		x					x			x		x	x		x		x	x		x	
Dominate/Subordinate			x		x		x			x			x	x	x		x	x	x		x	x	x			
Expressive																										
• Mood Language				x		x		x				x	x	x								x				
Dynamic State					x			x						x					x			x	x			
Idea/Ideal				x			x	x		x	x			x					x			x	x	x		
Technical																										
• Media	x	x	x	x	x	x	x	x		x	x	x	x	x	x	x	x	x	x	x	x	x		x	x	
Application	x	x	x	x	x	x	x	x		x	x	x	x	x	x	x	x	x	x	x	x	x		x	x	
Manual/Mechanical	x	x	x	x	x	x	x	x		x	x	x	x	x	x	x	x	x	x	x	x	x		x	x	
Critical								x						x			x	x				x				

Explanation of Log:

An aid in my own self-evaluation of aesthetic techniques & principles..A way of evaluation what I emphasized and actually covered utilizing Dr. Broudy's techniques & student responses.

Unit	Activity	Time	Rating (Response)	Class
1.	Bike patterns	1-1/2 weeks	Excellent	Art I
2.	Brush strokes Mosaic	1-1/2 weeks	Good	Art I
3.	Shapes-Superimposed-color	2 weeks	Excellent	Art I
4.	Fantastic garden-collage	4-5 weeks	Good-some diffi.	Art I
5.	Feneil-non-objectives	2 weeks	Excellent	Art I
1.	Figure Drawing	1 week	Excellent	Advanced Art
2.	Bi-Cent. Figure	3 weeks	Good-Fair	" "
3.	Cartoon	2 weeks	Fair	" "
4.	Bolsa Structures	3 weeks	Excellent	
2nd.	Semester			
1.	Rainbows	2-1/2 weeks	Excellent	Art I (Adv.)
2.	Collage	2 weeks	Fair	Art I
3.	Clouds & Stage	4 weeks	Excellent	Advanced Art
4.	Landscape-Minimal	1-1/2 weeks	Fair	" "
5.	Figure Drawing	1-1/2 weeks	Fair	" "
6.	Mandala			
7.	Contour	2 weeks	Excellent	Art I
8.	Fantasy Bird	2 weeks	Good	Art I
9.	Sculpture-Geometrical	4 weeks	Good	Crafts
0.	Foil Reliefs	2 weeks	Good	"
1.	Pottery	3 weeks	Excellent	"
2.	Enameling	1 week	Good	"
3.	Sumi-Oriental Art	2 weeks	Excellent	Ethnic Art
4.	Mexican Art Appreciation	3 days	"	" "
5.	Bark Painting	2-1/2 weeks	"	" "
6.	Yarn Art	1 week	Good-Fair	" "
7.	God's Eye	1 week	Excellent	" "

PRIMARY/ELEMENTARY REPS' EVALUATION

1. What project or projects have you tried with your students from the Aesthetic Eye suggestions? New ones? Old ones?

2. Please identify the following areas stressed in aesthetic exercises given to your classroom (or workshops you may have given to fellow teachers).

	Greatly	Moderately	None
Sensory Properties	______	______	______
Formal Properties	______	______	______
Technical Properties	______	______	______
Expressive Properties	______	______	______

3. Check items you may have used to involve your class with aesthetics.

   a. A museum at school - Replicas - originals - folk art from other countries and periods.

   b. Bulletin Board - Visuals - photo from magazines, books, etc. - poster board

   c. Filmstrips - Museum tours - neighborhood structures, etc.

   d. Cassettes - Commercial - invented by teacher

   e. Books - Folk art - history of art - science aids, etc.

   f. Puzzles or matching exercises - painting of one artist

   g. Project cards written and/or visualized descriptions - directions how-to-do's

4. Have you used any of the following to demonstrate the integration of arts through aesthetic education: Music - dance - drama - science - poetry - ceremonies, etc.

5. Please express your point of view regarding aesthetic education.

COMMENTS - PEAK EXPERIENCE WORKSHEET

1. Write an individual summary of one or more peak experience(s) - an activity that was alive, valuable, worthwhile in furthering the goals of this project.

-Last October I gave a workshop to 50 art teachers on the Aesthetic Eye Program. The interest and excitement about what art is about was received very positively. The various creative ways of throwing across lessons were most stimulating and became a springboard for discussions that followed the lecture.

What was most rewarding was the after events that were going on in various classrooms. Several of us have gotten together to share ideas.

-Aesthetic Eye Art Principles Scrapbook

After giving my class several lead up Aesthetic Eye experiences or lessons, I asked my class to make scrapbooks. This experience gave the class an opportunity to look for examples of all the design art elements and principles we had talked about. They were also asked to find examples of Broudy's sensory properties. It was an exciting time. They were in the room working on finding and cutting examples from magazines. When they found things, they were quite excited. They discovered that quite a few advertisements included several principles. They also soon discovered that some magazines include more "aesthetic" advertisements. "Fortune" magazine was considered the best. They discussed the pros and cons of using certain ones for various principles. They argued certain points. They asked questions and checked the charts on the walls. They enjoyed working on their scrapbooks. It was what I wanted it to be, a learn-by-doing lesson. The results were fantastic! They really like their scrapbooks and they learned a lot.

-In January we developed a total curriculum for the afternoon kindergarten using Aesthetic Perception. Using a Learning Center approach,activities found in the Centers reenforced an aesthetic experience. These included color, texture, rhythm, contrast (day and night), line, expressive properties, historical background, shape, architecture - form and as a career, technique - painting - (Monet recreating his brush strokes), creative movement - based on Rodin.

A testing center was used to support a diagnostic check sheet. Each center used a line art reproduction as a motivator.

-There were many peak experiences:
1) One of my student's picture was selected to be on exhibit in the Governor's office.
2) Many of the students in my classroom were checking out art books from the school library. Also, they were sitting in groups and discussing the art work. The stimulation was only from what they were learning in the classroom.
3) A student brought in a plate and shared it with the class on her own volition. (Only a plate!) It was described beautifully, as she emphasized the shape, surface qualities, and color of the object.

-Due to the necessity of having to build an entire new math program for my Jr. High students, and having a completely separate art program, I have had little chance to employ the techniques learned in this seminar.

I am in the process of developing a product packaging slide unit for my wife's fashion evolution course at Brooks College. The intent is to take Dr. Broudy's idea of the person as an aesthetic object and show how the aesthetics of fashion and the accenting of different parts of the human body, has changed over the years. (cont'd on next page).

I was involved in one school district's Fine Arts Fair. I was responsible for the display of the students' work throughout the La Puente Mall.

It is the first time that our district has been involved in any kind of large display of student art work. The members of the district Fine Arts Curriculum Committee provided funds through Research and Development, put on a display that very much impressed our school Board who, I believe, will be more amenable to future art displays and projects involving district funds. The local community were very pleased to see the works of students on display.

-A docent tour of the 20th Century Art for 30 students at the L.A. County Art Museum. The children were 8th grade students from Rio Hondo School. The students responded well to the docents, were eager, asked questions in a knowledgeable manner, and responded well to the docent questions.

[illegible] film sent by the Museum to be shown before the trip was well received both by students who were going on the trip and those who were not. They did question the value of, or reason for some of the art shown, but after the tour most of the 30 students had a better understanding of 20th Century Art, and began to like it more. In the several weeks of art that followed, the children would make unsolicited comments about art prints in the room, or ask questions about a certain print or its artist. The tour and film presentation seemed to awaken the student to art, to make them more aware of art work done at various periods and to the differences in various artist's works.

-Semester final project for Art Awareness Class, which is composed primarily of students who have had no art background. This class is primarily filled by Sophomores.

After having studied Aesthetic Perception for a semester, the students were given a project which would reveal their sensitivity to the aesthetic perception properties. The project involved the following:
1) 2 slide shows were shown, each accompanied by music. The slide shows were composed during the summer seminar. One show dealt with a collection of images from Watts Towers, and the other dealt with St. Elmo's Village.
2) The students were to view each slide show and select one of them with which they wanted to respond to in their project.
3) The assignment involved communicating in a non-objective manner, their feeling about what they saw.

They were to express the emotions they felt in vicariously experiencing one of the two places through visual images. (the slides.) The students could choose any medium with which to work. Prior to this lesson, in the course of the semester we had dealt with many different materials and techniques in dealing with the sensory, formal and expressive properties of aesthetic perception.

The students were at first threatened by the freedom of the freedom of the assignment, but once they got started they enjoyed it very much. The projects were quite different in character, but very expressive.

This assignment indicated to me, visually their ability to deal with the sensory, formal, expressive, and technical properties of aesthetic perception.

-Museum trip to see the European Painters of the 70's

A sheet was prepared for the students to use as a reference for analyzing one of the works during the exhibit tour. After viewing the entire exhibit, the student selected one of the works for an aesthetic analysic using the sheet provided. The sheet was divided into major categories of sensory, formal, technical, and expressive. (descriptive vocabulary.) Under each category was a list of words which would enable the student to more accurately describe first of all what he could perceive through his senses, i.e. line, value, form and space, color and texture, then secondly to perceive through his own intellect and emotions, the expressive content of the work. For example, the student would look under the category of sensory properties and see a list of words describing types of line and would check off, and/or add those which were found in the work of art which he was analyzing, continuing to do this throughout each property under the category of sensory properties. After completing all categories, the student had sensed a real involvement in the work, realizing, to a varying degree with each student, how much is to be observed and felt, and experienced as one looks at a work of art. The students all enjoyed this experience, and many of them I had to literally pull away, so that we could leave on time, It was super!

-I took a field trip to U.C.L.A.'s Sculpture Garden. My advanced sculpture students conducted the tour for my beginning art students. My advance students made their on choice on which sculptor they wished to speak. The advanced students were more interested in the sculpturer of their choice because they had researched the sculptor and had knowledge with which to speak. I believe my beginning students were impressed with the knowledge of my advanced students, and were interested in listening to them because they were peers. All of the students seemed to be stimulated by the fact the sculptures were real (not photographs). They could feel the sculptures, look through them and walk around them. Because the sculptures are real the students seem to realize that they sculptures are important works of art.

-Students have become much more verbal in discussions, prior to, and after projects. When film strips or visual aids are used to introduce a given assignment the students have become so involved with discussing the individual slides or objects that I have been asked to step back so that they may carry on their own discussion! This carries through the project where students will join in on individual critiques so that they can help and learn from another's attempts at the project. Althougn the final criticisms are still not as verbal or insightful as they could be ..... my students are doing better than those in the past who have not had this experience. They are much more aware of each other and the work that is going on around them and depend on one another more, rather than constantly seeking out the teacher.

-1) Warm, friendly discussions with administrative consultant in Area E (J. Hofer) regarding goals and objectives of the Aesthetic Eye Project. The follow-up was an exhibit in November at the Area E office, and very rewarding comments from many staff as well as clerical workers. Concurrent with the exhibit was activity regarding Area E Annual Art Show. Through a suggestion made by an aesthetic participant, we contacted California Federal on Wilshire. As of this date, we will be exhibiting there in April. This represents a major departure from previous sites selected for our area in recent years.

2) A planned Saturday field trip to Russian exhibit and lunch with some of my Art Project students. We arrived at ten and did not leave until three. We talked and walked and looked and touched and felt and heard everything that was going on at the Museum that day. Although we enjoyed the Russian exhibit very much, it was more the casual feeling we all seemed to share about being somewhere when I was not paid to be, and the students did not have to study. They asked so many questions

that it became a game of exploring if I did not have every answer at the tip of my tongue. We looked at books, slides, fashions, etc., everything and every show. I honestly had to encourage them it was time to go home. I think they liked the idea of not being clocked in, clocked out - just human beings. I liked it, too - very much!! I hope to do more in May and June for the simple reason it adds meaning to my life and work.

-As an assistant principal I organized two workshops for six 6th Grade teachers and staff. Materials were made available for utilization with aesthetic perception. All the teachers are enthusiastic and actively participating in this method. It is gratifying to see perceptual awareness heightened and vocabulary increased.

-A) Project - Beginning Art I: A - Scope, B - Sequence Approach to Shape

Focus on Shape

1) Bike Shadowgrams - shape studies made into a group mural.
2) Brush Strokes Mosaic -
    a. delineate - the expressive qualities of brush strokes - focus on shapes cut into mosaic chips - glued together to create a new visual entity.
3) Find a Shape in the Mosaic and create a non-object design using spacial techniques - overlapping, transparencies, etc...
4) Final Project - A Fantasy Garden- Using colored tissue, emphasizing geometrically originated shapes for objects - highly successful.
5) Began with two discussions, demonstrations on natural and mechanical forms.

B) Project - Second Semester - Rainbow Unit emphasizing primary and secondary colors - Look at the Sky - did this a day before the storm. We then had a rainbow over the school early one morning after having discussed shape, line, and color of a rainbow and looking at the sky. The students though I was a Guru - after predicting one - a highly successful unit - now on display in school library. Advanced Art is now focusing on clouded skies which emphasize color and texture, mood. This are being placed in circular mats to help see the skies out of their original rectangular context. I showed 100 slides I had taken of skies along with taped music to start them off - they are turned on. Media will be used: 1) watercolor, 2) oil pastel, 3) dry brush, 4) spray gun.

I am gradually building the students verbal and visual vocabulary so that they may be more articulate on both levels of learning in identifying with an art object.

-Students (preparatory teachers) trying to understand art and the aesthetic experience associated strongly on an awareness exercise (students labeled this a break through) of Herbechalz and began to be excited about this inner quality of response to visual acts of man or nature. This was a valueless experience as at the adult level you have to "undo" the learning that has preceded and has been firmly planted. Secondly, they responded as to realizing the inquiry as to a word and line symbols were varied from one to another showing expressive perceptual responses - resulting in realizing drawings are the reflections of how the artist sees and his ability to chose and eliminate what he selects. Finally to relate the response is different from each viewer and each creator as he perceives and creates works of art from the creator role or the viewer role -- all equally important and discovering which parts of the visual experience permits the varied responses and the follow-up of inquiry to the different responses from each participant's work. Finally to view the art exhibit and to write how the presentation is as creative and aesthetically pleasing as the objects. Very interested in the knowledge of how artists work. I will include students' comments on aesthetic education as the most favorable approach to all learning in the elementary school program - an approach to all subject teaching. They requested this approach to all their education classes.

-1) Game Pool - Each tour guide requested to develop and bring in one physical game (i.e. kit) geared to heighten individual experience of art - to be utilized in conjunction with an exhibit. The games have been turned in and will be shared at out next brainstorming session at the gallery.

Examples of Discoveries

1) A special packet of slides compiled for a specific exhibit and to be shown before the tour - or utilized as an activity for children who went in the gallery.
   a) Have two projectors with slides of 1) art work by other artists who have created related works (traditional to modern) 2) other artworks by artists in exhibit not shown 3) everyday objects or visions related to works exhibited i.e. if piece consists of patterns and lines - a photo of lines painted in a parking lot structure to define parking spaces.

Purpose: to broaden definition of art
to sensitize perceptions before encountering exhibit
to encourage heightened perceptions of every day visions
to occupy groups waiting for a tour

2) Fill a slide sheet with words and pictures related to various pieces in exhitition (use cards for words and cut up pictures to fit into slots - arrange for visual impact to entice participants to play). Choose a piece to discuss - have participants pull out all cards or pictures related to this piece (each participant has a different slide sheet - using different words and pictures)

Then place all cards on floor and work with group to arrange them in a pattern that best recreates the feeling of the piece.

Purpose: 1) utilizing a non-verbal game with nonverbal group to stimulate self expression and discussion
2) To increase verbal and visual vocabulary
3) to allow each participant to experience and feel confident with their own creative abilities.

I consider this game good idea to have been a peak experience as the guides came up with some very innovative and educationally valuable material. The above is only a mere sampleing.

A great discovery for disseminating the approach

3) Afternoon - Teacher Workshops at the Municipal Art Gallery -

I have been offering these workshops to expose teachers to the techniques we utilize for heightened perception and to assist them in incorporating said techniques in their classrooms. The 2 workshops held to date were very special in unique ways.

1) A group of teachers who signed up for workshop to expose them to a pre-field trip experience - these teachers were given an improvisational tour one week before they brought their own classes. At the completion of the tour questions were answered and each teacher spoke with me individually about the nature of their students and their needs, so that tours given the following week would respond to those needs-an enlightening experience both for myself and teachers.
2) A workshop for teachers and parents who were bringing a group of children the following month when tours weren't offered--first they experienced an improvisational tour-then all discussed possible games and questions that would be utilized at that exhibit. Part of the group returned on another day to observe tours in process including children of similar age in years to their students. I showed up on the day they gave their tours and I was excited to find a highly motivated and inspired group. The classes had been divided into small groups-each group led by teachers and parents (1 to 2 per group). Each group was playing an exploration game that had been previously created by the head teacher (mimeographed in packet form for each group). The packet consisted of various

questions and looking suggestions - on each artist exhibited. The children were all tightly surrounding their leader in anticipation of the next question or idea to explore as a group. Very well done considering it was their first time encountering these techniques and most were not familiar with modes of heightening perception, etc.

-1) Short filmstrip on customs, folk songs, and places in Israel.
Students brought pictures and artifacts from Israel. We viewed them, and talked about them from the "Broudy approach."
We learned the Israel folk song, "Come and Dance." Added various instruments to accompany the song.
Ended by everyone joining in a circle dance to the above folk song and instrumental accompaniment.

2) Thru trial and error, I learned to break up the class into five or six groups, and put my best students in charge.
Each group discussed a different picture using the "Broudy approach", then exchanged pictures till each group had seen and discussed all five or six pictures.
I then played musical excerpts that I thought characterized each picture, and asked the students to match pictures and music.
We finished by using crayons and making abstract drawings of these same musical excerpts, listening for and differentiating between piano-forte, crescendo-diminuends, legato-staccato, slow-fast, light-heavy (dark), etc.

-1) There were two experiences -
The first was sharing Modigliani portraits and comparing them with other portrait prints and postcards. I have included some that I used in my portrait packet. Others I took from art books.
The children expressed a lot of mood language and descriptive language while discussing and comparing the portraits. Then we took only the Modiglianis and expressed to mood facially. Several of the children then painted or drew portraits in the same style.
The line drawings were in black ink, tempera or chalk with the addition of one color.
I have included one finished portrait of black and pink tempera.
The second was the staff inservice on aesthetic awareness. Most of the teachers were curious about the activities and several of them tried some of the activities.
A particularly successful experience is having primary children mix paints to make new colors, shades and tints, and to create a rainbow to cover a whole wall made up of graded paint chips. Many of the children had their first experience mixing paints and now they mix paints very well.

-1) One day we went on a walking scavenger hunt to notice forms and shapes in the neighborhood architecture. We were searching for similarities and contrast. While looking in May Company window display one of the students commented that it was a balanced display. My little bilingual speaking third grader shouted: "That's not balanced, the person who put that, who made it doesn't know that there are too many straight lines, not enough variety."
I was startled at his perception. I wasn't a colorful or fun to look at display and he was right. His perception has grown.

(Continued on next page.)

At a workshop I gave I had five children go through the properties on a print. I think the artist was Kandisky, and it was his surrealistic one about his childhood. I said nothing more than: Tell me about this print. They said a lot about shapes, colors, and then they easily went into the intent of the artist. They imagined he was a frustrated child and the cross symbolized religion and he lived in cold environment. They went on and on using their imagic store. Later on I read the introduction on the back of the print and it was amazingly the same interpretation the children felt. A Peak!

-1) The most logical place to implement the program was through a complete revamping of my touring techniques at the LACMA, and my desire to spread the knowledge of what I learned in the hopes of turning on others. I did both and I have two peak experiences to report.

In my initial contact with the students (usually high school age, sometimes junior high) I attempted to make them feel at ease in the gallery through casual chatter in an informal give-and-take atmosphere. I emphasized during our first few minutes together that the students would see art that they would not necessarily like at first glance, or possibly at all, and that this feeling would be o.k. and understandable. My desire would be for them to be able to see art without making judgments before it was understood.

Everyone seemed to give a big sigh once they knew they could express their feelings. I did provide relevant information on technique, materials, theory, and art history but through self-discovery and careful looking the students were able to glean a good portion of this information on their own.

After the tour was over, I made a special point of telling the students that this technique is somewhat new and in the beginning stages of development.

It seems to be a general feeling among the students and teachers that I toured that participating and concentrating on visual aesthetics rather than lecturing were the major highlights of their experience, mainly because they were made to feel their views were important and necessary to understanding what they were seeing.

The level of enthusiasm and interest in those students and teachers that I toured appeared to be much greater than that shown by groups who were not exposed to this method. Because I found such a useful and easily learnable tour for turning on others visually, I decided to give a demonstration and an informal lecture to others.

There were only a few women who were skeptical about trying to feel comfortable with this technique, but the majority who attended and practiced the technique during the demonstration agreed that it was worth trying on others. I have spoken to most of the women after they have had the opportunity to incorporate what I demonstrated in their own style. All of them have found a great deal more personal and group satisfaction from using this visual perception technique as well as a greater interest from the students in what they had to say.

This experience has been a rewarding one for me. I have been able to briefly touch the lives of the students that I meet by showing them how to open their eyes to the beauty around them as well as to influence and expose other adults to the benefits of aesthetic perception.

-1) "All of Us Have at Least Six Faces."
Six faces were verbally presented to students: happy, sad, frightened, stuck-up, surprised face and an angry face.
We analyzed what each face would be in terms of aesthetic education, for instance, an angry face would be red in color, mouth would be tight, eyes would be squinting. We named the colors of each expression and included hair, eyes, mouth, nose, ears.
It was valuable because we touched on all major aspects of sensory properties; color, shape, line, texture. It furthered the goals of the project because it totally involved the students and gave them an excellent vocabulary to use when talking about facial expression. First graders usually only know happy and sad as facial expression.
They drew all six faces in aesthetic terms.
"All of Us Have at Least Six Faces"
That We Sometimes Show
They Tell Others How We Feel
If They Want to Know.

-1) Using Donaldson's "The Emperor's Nightengale" - an interpretation of a Chinese folk tale set to music - the children lay on the floor with their eyes closed. The music is interspersed with the narration. After each story part and music following, I stopped the phonograph and asked the children to describe either places or people or animals in the story. Most of the children were able to agree on such items as size and color of the palace. "It was white and big" - the Emperor "big and heavy but ugly" - The Nightengale "small and pretty and fast-moving with pretty colors."
We have talked about how colors make us feel and we have talked a great deal about fastness and slowness of sound. We had done very little with sensory up until the "Emperor's Nightengale."

-1) Field Trip to Municipal Art Gallery - Great! class broken up into 3 small groups. One group saw slides of shapes and colors in everyday architecture. One group with Nancy through gallery - she had them drawing shapes and discussing feelings before even going into gallery. Other groups at art center with "hands-on" project. All children participated in all three activities. Parents that went commented on value of trip, and on personal gain for themselves. Great discussion the next day!
2) Parent of child came and demonstrated glass blowing - small group discussions in discussing flass blown objects.
3) A parent also came and demonstrated potter's wheel and pots thrown. Very alive discussion with small group and artist.
4) Art objects brought from homes including paintings and weavings - had great discussion on textures along with a "touch and feel" session.
5) One small group of 4 was discussing three prints and one girl came to the conclusion (on her own) thru the comparisons they were doing on colors, shapes, etc., that two of the prints were by the same artist! and she was right!
6) Lesson on mixing colors through finger painting using primary colors and then painting pictures using warm and cool colors they mixed - resulted in much discussion and excitement.
7) Several of the SWRL Critical Analysis Phase Filmstrips produced very alive and valuable discussion in large and small group settings.

-1) I teach at the college level and each semester I have brought objects into the classroom to discuss in terms of design. Usually I take in a variety of objects, things I feel the students will respond to or like rather readily, and others which I feel they will dislike. A rewarding experience was last fall when after I had presented the objects and the class and I had carefully looked at and discussed them, several of the students said that they had grown to appreciate the objects they liked least more than those they had originally liked most.

-1) Visiting the studio of Mr. Roberto Chavez. He is an artist and muralist in Los Angeles and has many murals all over the city. His studio is in Venice. The visit was preceded by a slide presentation of his work to several different elementary school classes. The students were asked to observe the slides and say what they saw. They asked questions about the artist and his work which were recorded.
One student from each class who wished to visit the artist's studio took home and returned a parental permission slip. And together we went to the studio (on a Saturday morning) where we met Mr. Chavez and asked him the questions that were of concern to the class.
Roberto spent 2-1/2 hours answering the questions, showing them his sketchbooks and paintings in progress and exchanging ideas with them. The students enjoyed their visit and his answers to their questions were beautiful!!
A tape and slides of the visit were made and presented to the classes as a follow-up to the trip.
The student representatives helped with the presentation by answering other student questions and participated in explaining about the slides and what they had experienced.
Working with Joan Evans and Jean Neelen in an "Aesthetic Eye Workshop" for teachers at John Muir Elementary School. The teachers kept on producing long after the workshop was over!

-1) The whole class was very motivated and enthusiastic when we decided to paint a big mural during Christmas time. It was to be hung in the library. The whole class participated and they couldn't wait for their turn to paint the assigned portion of the mural. I took a whole week to finish it. I took the opportunity to discuss color, shape, lines, and space. It was a real experience to see their faces light up with excitement.

-1) I must honestly say that I cannot recall any peak experience - I feel that generally the children became more involved and really looked at the art works more than in previous years because of my using the improvisational tours and the questioning (not a lecture). There were some children who were more "turned on." In talking with tehm it seems generally they were the ones who had some previous exposure (with visits with parents, etc.) and were really interested in art.
The workshop could be called a peak experience - this is what they really like best and what they would call the peak experience.

-1) Los Feliz Staff and students worked with the Barnsdall Municipal Art Gallery and Nancy Walch in developing aesthetic perception skills with students and staff studying actual works of artists. Small groups were taken on tours using same techniques used during the summer in the seminar.
 2) A second grade classroom teacher who is a jazz buff, worked with her students studying jazz this past year culminating with jazz artists coming to her classroom and performing roups playing for the total student body. The students made instruments, had a piano keyboard, listened to artists from Bessie Smith to Count Bassie to Jazz Rock artists.

3) Total school environment was affected by the emphasis placed on aesthetics at the beginning of the year. Color, form, music, opinions by students, and appreciation of what student artists have done is quite evident as you walk through the school. Monthly programs of performing artists including the opera, Don Pasquale, jazz, group of Are DePew, dance, choral, instrumental pantomime puppetry group from the Los Angeles Recreation Dept., as well as the student group from Marshall High School doing "Charlie Brown" were presented.
The school attracted free performances, paid performances from P.T.A. and student body as well as the Performing Tree from our district funds. All in all the level of aesthetic appreciation has increased immensely.

-1) Presenting a dramatic visual impact to affect administrators, teachers, and students was my intent in arranging the exhibit of nineteen sculptures (replicas of well known works of art). (These were new arrivals- the first of our NDEA Title III order). The administrators were pleased, and remarked that it was nice that the painting of the classrooms was soon to be done. They showed concern about the old and dingy classrooms.

At the School District weekly administrators meeting I displayed several of the sculptures. One principal took a sculpture back to show his staff. Another arranged to take slides of the collection. The Assistant Superintendent is interested in having an inservice on the aesthetic project when the rest of the NDEA Title III grant arrives.

Many teachers were eager to view the sculpture, and made comments about other sculptures they would like to see added to the collection. Several teachers brought from home items they had acquired in traveling, as if it was o.k. now to be excited about such things. Teachers checked out about half the collection in the first week.

All six art classes of 6th, 7th, and 8th grade students were excited and interested in the sculpture, and since the exhibit was in the classroom, were very aware when pieces were borrowed for other classrooms. They treated each piece with respect and care, needing very little instruction in how to handle the pieces. Many questions and discussions were generated by the presence of the sculpture. The art students brought in other students between classes to see the sculpture.

The spin offs in just this first week have surprised and pleased me. For instance, the little art books given to us at Aesthetic Eye I pulled out, along with some other small art books, and lacking a bookcase, I piled them in a basket on my desk. To my surprise, students picked them out of the basket like cookies, and either glanced through them while waiting their turn to see me, or took them back to their work tables for a longer look. This new curiosity and enthusiasm has resulted in some good discussions.

Several teachers in science, math, social studies, music, and english are interested in making some kits to go with some of the sculpture to broaden and enhance its use!

An experience of "street art" began with a field trip to Claremont, where students saw a "Street Art Exhibit", the Martinez Mural in a courtyard at Scripps College, the exhibit of "The Gallery as Studio" and Griswold's Old Schoolhouse.

These four experiences were tied together as environmental art. The "Street Art by Black Americans" included photographs of St. Elmo's Village where Aesthetic Eye visited. The "Gallery as Studio" emphasized the artist's attitudes about their works that would be dismantled after the show, placing values different from selling or preserving for posterity. The Martinez mural showed the students how a wall could be enhanced with a painting. Lastly, the transformation of an old high school into a colorful environment that included pinball machines in the basement rounded out the excitement of the day.

The students then planned to make a splashing difference to their school. They decided to do quick large designs on the school parking lot where all students bussed to and from school and where teachers park. During class time, lunches and excused from some classes, the students decorated the asphalt with soft colored chalk.

The responses were startling. A bus driver apologized for having to drive over a drawing. Then students pointed out and admired the tire track prints made by the bus and chalk. Students running to catch the busses stepped around the drawings. Those who had the time, stopped to admire and talk about the designs. Teachers were full of positive comments. The local newspaper came, took photos and ran a full page on the project. Even some of the school Board came to see.

We were asked to make some of the designs more lasting. The school bought us paint and the students worked a number of weeks with enthusiasm to complete the project.

-1) Bringing in or taking students to original art work has "turned on" many students to their own ability to understand and enjoy art.

We have used games and questions to get into the work -- such as:

Hiding the titles of work and having the students name the work and then try to figure out why that title was given.

Relating work to music -- What does this sound like?

Each student was given a post card reproduction of the work in front of them. And asked what is alike and what is different?

How does a work change when you start across the room from it and walk toward it? For sculpture -- walk around it?

2) When we were talking about composition students were asked to relate composition to music, lit., poetry, dance. Individuals with special backgrounds and interests were used to explain "how composition is used in music", etc.

This seemed to help many students understand properties in new ways.

-1) October 14, 1975 - Mrs. Fran Naamo, parent of one of the children in my class is a professional artist. She visited our class to share her paintings. We discussed the paintings using Broudy's techniques and the children had an opportunity to ask her questions such as:
a) Why did you paint that?
b) How did you paint it?

The children were very interested in her work, asked many questions and there was good interaction.

2) October 13, 1975 - Joan Vaupen visited our class and showed the children four paintings (prints) of different artists interpretations of the sea, ocean. The children discussed the aesthetic properties of each one and did comparisons. The children really seemed to enjoy this. They wrote stories about their favorite one, following the discussion. Topics of the stories were on the place (painting) they'd most like to be.

3) October 8, 1975 - A book mobile comes to John Muir School once a year and each class has an opportunity to look at and select books. One student pointed out a particular book cover at the mobile and commented on the interesting and varied colors on the book cover jacket.

4) November 19, 1975 - Our class visited the library and saw the film "Sharks" (J. Cousteau). During the film, one child turned to me and commented on the blue color of the water. We had just finished a unit on "line" and another child while viewing the film and hearing the words HORIZONTAL and VERTICAL, said "VERTICAL" to me and pointed to the screen, like it was an exciting word that she now knew.

5) November - I showed the librarian some posters, prints and art reproductions, that I've been using with my class. She is now using these prints on her bulletin board for the Bicentennial Unit presentations on American art, and she likes them so much, that she is ordering more for library use. She is also in the process of trying to get the okay to order an exciting art appreciation program.

6) We have seen art films such as HAROLD'S ROOM, THE DOT AND THE LINE, LINE, DISCOVERING PERSPECTIVE, HAILSTONES AND HALIBUT BONES and THE CITY I SEE. We have seen art filmstrips such as USING COLOR and USE COLOR WITH CONFIDENCE. The films and filmstrips have been followed by discussion of the aesthetic properties seen.

7) Every Friday morning, several teachers volunteer to have treats for the teachers (3x a day aesthetics). Two other teachers and myself chose a theme of YELLOW. All foods were yellow and we wore yellow. The teachers were overwhelmed, enjoyed the food even more and commented that the colors were exciting. We served lemon jello, bananas, grapefruits, lemons, and yellow ambrosia. It was delicious and beautiful. The principal commented that it would be a difficult number to follow.

8) At one of the learning centers a viewlex is set up with the filmstrip "A Walk Through the Los Angeles County Museum." When we have reading stations, the children at Station 3 are free to go to the centers, do reading games or go to the art center, listening center, etc. Three children voluntarily got together, turned on the viewlex and proceeded to discuss the works of art they saw using Broudy's techniques. One child played the role of the teacher, used a pointer to point out different aspects of the paintings, drawings, or sculptures and led the questions. I was sitting at Station I teaching a reading lesson and these children were on the opposite side of the room and were acting totally independently and were self-motivated to do this.

9) March 3, 1976 - Jean Neelan, Joan Vaupen and myself did an aesthetic eye workshop for the teachers, parents, and aides at John Muir Elementary School. It was very successful. We briefly discussed what aesthetic education means, the four aesthetic properties of Broudy and how to use and set up the art center in their classroom. Most of the time was spent in active participation of the teachers making aesthetic education games and materials to use in their classrooms. They were so involved that they didn't even want to leave. Some of the responses on a questionnaire evaluation regarding what they especially liked were:

"Being able to make games and have materials that we can really use in the class at all grade levels. All these things could be applied."

"Discussion of and construction of games."

"The enthusiasm and activity of the participants."

"All the ideas for art centers and the opportunity to make them."

"Organization, display, working period."

"Having materials available and time to make our own."

"All was great."

"Your and Jeans' presentation, your enthusiasm and variety of materials."

"The examples and displays - lots of good ideas."

"Demos were informative, received lots of input from displays and books."

"Making things that we can actually use."

"Your organization, brief opening, relevant statements explanations of materials, and especially fantastic EXAMPLES of what to make and their purpose."

"The 3 different ideas you had, visual ideas, able to make the ideas, lectures were short, but interesting."

"I enjoyed the wealth of materials on display and the supply available to assemble and art task or game."

"Making things" and "Jean Neelan's presentation."

"Everything."

"The variety."

"Good outlines and ideas for future follow-up, simple direct presentations, variety, books and games, good materials and those little cookies were yummy."

---

19 out of 19 teachers felt that the workshop was successful.

When asked what they did NOT like about the workshop, their responses were:

"Are you kidding? Well, I was frustrated that I didn't get everything done."

"50 minutes of being talked to; to just show games and give their uses and give us time to make them was my main interest."

"Lack of time - a half day would have been nice, or even a whole day."

"Not enough time - can our next one begin at 1-3:30 or 4:00?"

"Not enough time, tables should have been placed with crafts ideas on them."

"Everything was great."

"Not enough time to do everything."

Teachers questions about aesthetic education included:

1) Does Jean have any guide or plan that we could possibly see?

2) How do you teach aesthetics to children? Do you say this is aesthetic? How can I build an aesthetic vocabulary? Can any craft be aesthetic?

3) Couldn't we have a definite (meaning permanent) center for each room? (mandatory?) Could we obtain special funds for large reproductions such as the Lacemaker by Vermeer?

4) We need some good set ups that make good ol' messy art easier and more productive.

5) When can we have another aesthetic discussion?

- My peak experience was when my students came to their final end semester and expressed their comments about my class, saying that I had changed the way everyone saw their environment even to the level of looking for details. That I had accomplished my goal of integrating art into the total curriculum and that now they look at art in an entirely different perspective with the key words being appreciation for the exhibits both from the artists expression and the historical, and the awareness necessary for all learning and self expression (needs of the future teacher).
I believe the second semester was more successful - 1) the students understood the values of knowledge in the arts as it relates to a consumer, 2) de-emphasizing product for process, 3) adding depth and breadth to the scope of an educated person, the role of the artist in the society and for leisure, as a serious subject worthy of study and exploration.
Valuable peak experience was visiting the African Exhibit on campus and feeling the interest reaped for the work and the exhibit, the curiosity of the products and its relation to the music -- all positive reactions that I was hoping for.
The other peak experience was the class involvement in the shadow puppet exercise. The excitement for exploring mood, shapes, forms, rhythm, composition, drama, comedy. All spontaneous - special effects in color - uses of the overhead projector - body and puppet - the final resulting in the body involvement and the puppet was put aside. The students were so a part of the activity, they suggested teaching all the art elements and principles by this method.
Another peak experience was with the awareness charts they made. After making them in the Herberholz example, they made comments that now they understood the direction and attitude of visuals and feelings and were ready to continue.
The experience of weaving was also expressed by the students to be important in values of the consumer knowledge for hand woven vs machine vs applied design or woven designs. The sensitivity to color and texture was also heightened by this experience -- a respect for technique could not be over looked.
The drawing of a still life but first understanding how source of light influenced the artist's response and selection. A second lesson taking a still life that had been drawn and reducing it to its geometric shapes by means of collage. The students began to be sensitive to abstract art and the mental exercise one exhibits to achieve successful results.
I was pleased with the success students found in contour drawing as well as the projects.

1- My peaks were when my students begin asking the questions and I no longer need to. They became capable of examining the aesthetic content of objects and responding with appropriate evaluations without my help.

- Unfortunately my job scope changed very soon after the beginning of the school year -- I am not involved in the classroom and am involved with the teachers and aides only as far as reading and ESL and Spanish as a Second Language are concerned.

1- Tour to the Pasadena Workshop. Seeing slides on masks-- Analyzing the sensory, formal, technical, and emotional properties of the visual forms seen. Incorporating these properties to their own works.
Follow-up activities. Talking and discussing about the sensory, formal, and technical properties of their classmates work.
Sustain interest and spontaneous verbal interchange took place.

2) Visit to the Barnsdall Gallery. Each group had a guide. Children were able to discuss and analyze what they saw. Spontaneous discussion and internalization of concepts learned during the tour happened weeks later.
Follow-up activities. Creative writing - viewing of a film of John Outterbridge's work.
Children recognized a sculptural piece seen earlier at the gallery. Comments as to the technical process of creating his work took place.

3) Visit and presentation by Irene Ramos. Sustained interest. Presentation took one hour. Children fascinated with the tools an artist use. Explained and had them look closely at a canvas. Had them feel the textural qualities of the canvas. Elicited ideas as to how an artist gets ideas. Showed and explained where ideas can come from such as books, places, things, and other artists. Then demonstrated how she begins a painting. The children asked questions. One child commented on the odors of the paints and liquid. The child saw and felt the consistency of the paint. She showed how an artist can obtain texture by building up layers of paint, by using different tools, such as a palette knife, brush, sponge, etc.

View trip to Tucker Wildlife Sanctuary. The children went on a looking, smelling, touching, and seeing tour. Saw how animals are visually the color of their habitat. Guide pointed out to the children the advantages of this. Children felt the many different qualities of the native growth. Some leaves are smooth, others rough, some sticky, and some ridged and hard. Then we went on a "hunting" by seeing for a particular shape. We were looking for a woodrat's home. A child commented on a trip that in our class we look for certain shapes in a painting. Follow-up. The importance of "seeing". How an artist might concentrate on one property such as shape, line, color, etc.

Participating at Loyola University Cinco de Mayo Dance Festival. The children went to the Chicano Art Gallery and later danced for the students at Loyola. Children saw how color, lines, patterns were integrated to achieve a total effect. Also the children commented on how one had to feel the music. Unless one feels it, it is very difficult to remember the steps.

1- Sensory Perception Exercise. To help teachers make sensory perception a conscious part of teaching, the following exercise was used at the workshop meeting with primary and elementary are representatives. After the workshop session, teachers were expected to use or revise that part of the exercise appropriate to their particular classroom.

Procedure. 1) Seven spices and seeds were placed in separate containers which were arranged so that all were available to each person.

2) These seven substances were identified only as A,B,C, D,E,F, and G.
3) Each person was asked to identify:
   a) the color,
   b) the chape,
   c) the smell,
   d) the taste,
   e) the feel or texture,
   f) what the substance was.
4) A chart with appropriate blanks provided an opportunity to write identifying features about each substance.
5) Each person was allowed 10 to 15 minutes to put down in writing descriptions of the mysterious substance. Their individual descriptions of smell, taste, etc. were read aloud to the group.
6) The descriptions were compared for likenesses and differences.
7) Each substance was exposed: A) Rosemary, B) Dill, C) Peanut, D) Caraway seed, E) Pepper corns, F) Sunflower kernals, And G) M and M Candy.

Results: Almost everyone guessed or knew items C,E,F, and G: peanut, pepper corns, sunflower kernels, and the M and M's. Their descriptions were very similar and close in wording. However, Items A, B, and D were given descriptions that varied greatly, and less than 50% of the group knew what the substance was.

-Early in the term I asked my students to bring in, for analysis, an art reproduction or music recording, which they liked and considered a genuine work of art.

One day of class a young woman brought in a copy of a Da Vinci study for his renowned St. Anne, Virgin, and Child. The students in the class immediately showed their appreciation for the work.

On the same day I had brought a reproduction of Mother Archie's Church by Andrew Wyeth. This is a picture which, at least on first glance, is simply an arrangement of black and white areas and lines, forming an interior view (quite realistic) of an abandoned and deteriorating church. A white dove is depicted fluttering in the fore-ground. To the students this painting was drab. The almost abstract arrangement of dark and light areas made the work to them seem sterile and uninteresting.

Both works were then reviewed by the class for sensory, formal, and expressive characteristics; and an attempt was made at criticizing them for their "unity, significance, and truth value." The Da Vinci was immediately found meaningful--expressing a religious sentiment, which the students remarked on with approval. This picture had immediate appeal and significance mostly no doubt because of the students background in Roman Catholicism.

But the Wyeth, even though labeled as a church, seemed to have little or no appeal and significance. In fact, the picture earlier in the period served the purpose well of making the notion of "significance" in art more comprehensible, since it seemed a good example of deficiency in significance. However, I urged that discussion about it continue. The dove was found puzzling. It was an element that was not easily integrated into the rest of the painting. Was the Wyeth also deficient in unity? And the lighting of the interior of the church seemed to the students somehow wrong. Why was the origin of the light apparently not from the window but somehow from some other source?

Then someone suggested that the dove is also a symbol for the Holy Spirit.

Suddenly all became clear. This too was a religious painting. It too had significance in almost the same sense as the Da Vinci. The lighting in the Wyeth was from some heavenly source. And the dove seemed to refer to a continuing spiritual presence in the old church. This sudden new view of the picture now made the Wyeth far more interesting.

The hour ended but many of the students hung back and examined the picture still more closely, talked about it to one another, admired the artist's technique, and clearly valued the whole picture now.

1-Sue McInnis, one of our best elementary art appreciation docents, had been previously trained using the Dow Elements, Principles approach. After hearing my presentation of Dr. Broudy's approach, she felt *his* approach to be clearer and more informative. She immediately incorporated the questions in my materials into her presentation with happy results. I was able to witness these results when Sue gave a demonstration presentation to a First Grade class at Rancho Santa Gertrudes School in the Los Nietos school district. After the presentation in which Sue used the questions to help the children see many of the properties in the reproduction, *all* the children in the class surrounded the art print. They were talking to each other and pointing to the picture. They were "turned on."

2-Presentation of the sensory, formal and expressive properties in my first session with teacher-aides at Rancho Santa Gertrudes drew an interesting response. Mrs. M. Hodgson, who was serving as faculty liaison attending that session, said she had taken art appreciation in college but never really understood what it was all about until I presented it by Dr. Broudy's method.

3-When teacher-aides who were paid to attend three training sessions asked for and completed two more sessions of 1-1/2 hours each on their own time! I would say they were turned on.

Numbers two and three above listed have led to a positive response by the teachers at Rancho. Several have indicated an interest in receiving such training. Perhaps Emily Sunahara, a teacher in Los Nietos and a member of our project, will be able to grant such a request in the near future.

COMMENTS - PEAK EXPERIENCE WORKSHEET

2. Make a list of ways the structure that was learned during the seminar and workshop meetings has affected:

1) Classroom practice in learning situations

-- This past quarter in two of my classes we used a couple days with analyzing three pieces of sculpture. In doing so all the students realized how limited their vocabulary was to express their thoughts. For an assignment we took six words: line, color, texture, shape, diminsion, and weight. Each one found 15 adjectives to describe each of these words. From here the lists were combined and given to each student so that they can use these words to talk about a piece of art work. Going through this process has made them more aware of what they were doing in producing their own art work.

2) Any situation beyond the classroom

Probably the most influential and explosive reaction to the working out of the Program has affected many departments in our school. Meetings with principal and dept. chairmen have caused greater emphasis in articulation and openess to visual environment in the school curriculum. A lot of underground work has been laid. The Art Dept. has a lot of influence on the curriculum and meeting the needs of the students. I see the Aesthetic Eye as a major starting point in contributing and sharing the arts in all phases within the school.

This past week I have been talking with some leaders in our civic community in conjunction with our community library. It seems that the time is ripe to begin putting together a program through our library as a community service. The program will be directed to the elementary aged children inviting them to the library and talking about art in the context of what pictures you find in books. Most of our exposure to the Great Works of Art throughout centuries are to be found in books. After this initial experience the children will have the time to do their own piece of work. We are hoping that their verbal responses to their work would reflect some of the material talked about previously.

1--Aesthetic Eye Kit-I designed as a master's project and revised to fit the project.
Postcard question notebook
200 art prints folders - school payed for the laminating
Aesthetic Eye - Art principles notebook
Classroom art Library
Famous artist's reports, 2 or more completed by each student
Aesthetic Eye Collectables checksheet filled out by each student.

2) Got together Art Prints file for our school library.
Aesthetic Eye Presentation to faculty
Faculty interest stimulated enough to sign letter requesting some type of inservice.
Principal interested in starting our own school Collectables Kit. (The principal would like to ask the parent group to help.)
Talked with administrators about some way of our district supporting this project. They are making further plans.
Principal decided to spend some money to buy an Art Humanities Kit for our school.

1--The language developed by the workshop has served as a basis for all learning experiences in kindergarten. Children are now asked to describe what they see in terms of sensory, expressive, creative properties. They also compare likeness and differences.

2) Article in Instructor was a great help regarding placing new terms to learning situations.

Personally the Aesthetic Eye Project has opened new vistas for enriched viewing for me and my family. Life has taken on a new and wonderful scope.

1--a) This was the first year famous art pictures were discussed in the classroom on a regular basis.
b) Art centers have been used oftener.
c) Art lessons have been more than just drawing.
d) Various ways of presenting the aesthetics has been practiced.

2) a) I have been able to use what I've learned for my own daily living. Reborn aesthetically!

1--1) Classroom practice in learning situations.

2) How to develop a presentation to show the aesthetic qualities of clothing as it relates to people. Dr. Broudy was an excellent springboard for the development of this type of presentation that will be meaningful to young college girls studying fashion design.

Helped me to realize the need for a large district display of student art as a means of directing the attention of both the school Board and community toward the area of the fine arts.

1--More discussion of art prints. More made available to students' homework assignments-notebooks-well received both by parents and students. Parent comments during parent conferences. Art Center--more books, art prints, post cards, made available to students.
Check list made up for each class.
Art prints and question sheets prepared in individual folders or individual art prints or post cards (32).
More charts prepared for discussion.
More discussion on line, shape, color, volume and texture before each lesson as they relate to the lesson.
Art word-a-grams for vocabulary (3 on vocabulary) (1 on artists).

2) Field trip to Art Museum for 30-35 students with docents.
Local walking tour to observe trees, etc.

1--1) Provided a new concept for dealing with the basics of art.
2) Awakened me to the wide varieties of material which can be used as a stimulus in an art room.
3) Provided a structure for discussion of works of art.

2) Most important - it helped me to perceive the world much more in depth, with far greater sensitivity than before. This kind of enrichment has broadened me, and thus enables me to project that awareness to others.

1--By involving students in aesthetic perception prior to studio experience. I find that the students are able to transfer this ability to "see" to the creative experience as well as the skills building experiences, thereby producing work that I find is far more superior to the work of students I had taught in prior years.

2) Many students have shown interest in visiting museums and exhibits on their own.

1--Much more class discussion and critique of visual aids (film strips, reproductions, etc.) and individual projects (during and after completion).

Greater emphasis relationships of learning situations.
Greater preliminary input of "walking through" the critical as well as technical aspects of a given project.

2) Working (very slowly) with members of my department in showing them approaches to making their classes more verbally and "critically" oriented. Showing them possibilities for games, etc.

Have given zeroxed copies of worksheets, information, etc., to other interested teachers met in my graduate classes at Cal State, L.A. (One school absolutely went bananas over the sheet made up by the elementary school teacher from Alhambra - checklist) .... so bit by bit it gets out.

1--It has helped me create a preordering of ideas in a sequence that I have found extremely beneficial in terms of time and classroom tension.

I feel more secure as a person and a teacher in what I am doing, and why I am doing it. It is easier to eliminate that which is not relevant in analysis and discussion regarding prepared projects. courses and master teaching!

2) I would not be possible for me to experience or even function within the project without acknowledging the overflow into my personal life. Inner city teaching demands emotional/intellectual response as a constant, this has always overflowed into my home life via exhaustion, tension. The preordering mentioned above (1) has helped me specifically in this area, plus the reinforcement of value in the arts. I do not have to separate my home and school environment in terms of how I perceive it. How I react it remains the same.

1--See #1

2) 1) District Art Faire
   2) School Art Faire
   3) District Steering Committee in Art Education
   4) Attempting to develop programs with City Recreation Department
      a) Workshops for teachers, students
      b) Demonstrations for students
   5) Docents trained by local high school

1--See #1

2) Have applied this in conversations with people, administrators, etc...Adult Education. I find that the seminar has reinforced my own approach as a high school teacher. Discussions in faculty lounge with teachers in other subject areas has inspired some to use prints in their rooms.

1--I have stressed more aesthetic attitudes and responses than product or expressive emphasis. Though this has labeled my class as a complete experience in the art education class as one that begins with life where the student is, brings him through awareness and perceptive exercises, into the art of today and past heritage, into the role of the student artist and his responses to the visual verbally and nonverbally allowing for the expressive to work. The final circle of the course is designed to allow art to speak in everyday life and to stress knowledge of the skills. Expressive and aesthetic responses can benefit and enhance life styles and even to allow money and leisure time to be spend more wisely and fruitful. A return to notice where we began.

2) In discussions with friends and college professors all seem to want this approach and feel the American public is indeed ready and needs refinement in artistic judgment. I have experienced only favorable attitudes to such a program. One stress was not to control the response as to dictate good and bad but it must come from the learner -- exposure of the observation and carried through the visual experience into the expressive and finally into the evaluation responses.

1--General Ways:

1)The structure refined my own expectations of what should be pooled on a tour. Although I have been concerned with encouraging individual perception of pieces on various levels, I am now more aware of making sure certain areas are covered. I do not use the structure in a strict sense of application, but rather have adapted it to my socratic interest of inquiry and utilize games and questions to cover most of these areas.

2)Broudy's Framework and interacting with other professionals with similar concerns in providing the experience of art in art education has been invaluable in providing continual support and food for innovation. Since I am very concerned with further developing and expanding my approach, I feel my experiences in the seminar have contributed significantly to the grades and interest of my tour project.

Specific Example of an Effect on My Approach:

Geraldine Dimondstein's workshop on aesthetics and dance - helped me to refine self-awareness activities and perceptual games we develop in conjunction with an exhibit - when a group of children get off a bus and come to gallery, they are typically hyperactive and anxious -- to allow for a transition between the bus and the exhibit we develop short, quick body activities to release energy and tension while simultaneously sensitizing perceptual awareness -- Geraldine was a wonderful stimulus for the creation of other movement behavior exercises that would work well on a tour.

2) (As described in question #1-part 2) Afternoon workshops for teachers. My one day workshop at L.A. County Museum with Aesthetic Eye participants inspired me to think about integrating teacher workshops in my project as a means of utilizing gallery as art education resource - by exposing teachers to my philosophy and techniques as well as discoveries made by participants in my experimental tour project - I hope to utilize the gallery as a stimulus for further developing aesthetic education in the classroom.

Via a docent participating in art project (Aesthetic Eye), I was hired to give a workshop to a specific group at LA County Museum. Docents from the P.I.E. project -- Although I have given docent workshops before - I felt this one to be very special as the fuel adopted from the Aesthetic Eye Project has been incorporated in my techniques (the same fuel as discussed above).

-2) We have learned to listen from a more basic or fundamental approach. To listen for the actual sounds we hear, and then discuss how the composer used these means to express his ideas.

-2) 1) Made presentation of art systematic.
2) Made a mental checklist of concepts to be aware of and concept to note and share with children.
3) A long-range plan for covering the basic properties of art as a yearly curriculum.
4) An objective system of integrating music, literature, dance, etc., into the total art experience. i.e., color range of shades and tints to the range of tones in music -
- texture of painting to the rhythm, beat syllabreation of literature.

For my own self, I am more aware of qualities of art.
It is difficult to say if any abstract transfer of learning on appreciation has taken place in the daily lives of the children.
Several occasions the children have brought in magazine prints. Their initiative and selection did reflect a transfer of learning.

-2) 1) In math I do a unit titled Space Forms everything from tetrahedron to a 20-sided kosahedron. I've done this for past 3 years and this year the results were remarkably better and it's because of the aesthetic perception we had been doing their designs on the objects - their formations in a city of the future.
2) My overall perception and the way I look at objects and even a person's face is totally different now because of my experiences in perception in last summer's workshop - A Truly Worthwhile Experience In Growth For Me!

-2) Not applicable - See #1

-1) 1) It influenced science by giving a method to visualize nature.
It gave a vocabulary that was used in social studies, reading and math that enriched basic tasks, and interelated disciplines.
It gave an outstanding art center that was very successful in producing sensory elements in art work.
2) Parents have been excited about their children's art work.
Other teachers have set up aesthetic learning situations in their classrooms as a result of the faculty presentation I made February 24th.
Our district is planning a major workshop next Fall on aesthetics.

-2) 1) I am much more aware of the appearance of my room and the work papers and folders the kids have. We have discussed what makes some things "nice" to look at and what makes others "ugly." The children have been consistently encouraged to verbalize how things make them feel as well as what they see when they look at or hear something. Children have not been allowed to merely state "I like that" or "I don't like that."

2) 1) Personally I've always wanted to know how to draw...just enough to be able to do neat bulletin boards and ditto sheets. By dissecting pictures or objects in the same manner as learned in the seminar I've been able to do this.
2) I've been able to interest people that could care less about "art" in really looking and noticing what they see.
3) I've gained more confidence in myself which has led to a greater enjoyment of the arts...drama, dance, music, and art.

-2) 1) Individuals in my class seem to be more sensitive and aware to things in general.
2) Great spin-off discussions in small groups.
3) Helped certain children become more verbally expressive.
4) Class more aware of colors and shapes in their own art work and that of their peers.
5) Many in class seem just generally more alert and aware after we have had small group and large group discussions of works of art.
6) Have been better able to utilize critical analysis phase of the SWRL art program which we are piloting.
7) Children have brought in works of art from home for discussion or to share.
8) Children seem to be able to better answer the question "why" when it is asked of something.

2) Parents have told me at open house their children are mentioning names of artists at home and discussing them. Several parents have mentioned their children wanting to take art lessons.

-2) 1) My approach to teaching has been so similar philosophically to the structure which was advocated during the seminar that it is very difficult to note ways it has affected classroom practice.

-2) 1) By renewed interest in focusing attention on the "object". Reaffirmation of the value of skills that lead to "seeing anew."
2) See above.

-2) When I have the opportunity I try to use the aesthetic approach while teaching new concepts to the children. Pictures are very useful and I use them to explain to the children the relations between ideas and images.
2) Outside the classroom it has helped me to be more aware of my environment.

-2) Does not apply.
2) See page 1 - question 1.

-2) 1) Students talk about their own and other students work in terms of properties and feelings, in informal classroom situations.

2) Students use classroom reference materials freely when starting new projects or when having difficulty with work. An individual might ask...."How can I make my work look lonely (excited, happy, etc.)" then find his or her answer after looking through teacher suggested material (although many times another student will say -- "try the Roger Dean book or Dali" or the student will find his own material.

2) 1) Students have been attending art shows outside of class on their own time.

2) Students come to class and share information on things they have seen outside of class, murals, billboards, ads, music, etc. and talk about them in terms of feelings and properties.

-2) 1) Ability to verbalize art by having class and small group discussions on aesthetic properties.

2) Aesthetic education games at art center added a new dimension to center activities - children have an opportunity to see that art is more than just painting and drawing and "doing." They have experienced the fact that art is seeing, as well.

3) We really zeroed in on the art elements and principles, not only in creating art, but also in talking about them.

4) Evidence of the art elements and principles were seen more distinctly in their art work.

5) Visual presentations are more meaningful for children - Every Monday we visit the library for a Bicentennial Unit presentation at which time resource people as well as the librarian talk about different areas of the U.S., and show concrete 3-D objects. These 3-D things aroused great interest and discussion by the children. We also listened to music from various parts of the U.S., and again the children were quite stimulated.

6) Spontaneous discussions took place which focused on aesthetics. Our class arrived at the library early one day and while sitting and waiting, one child commented on the painting of Lincoln on the bulletin board and said that it looked real. Consequently, an impromptu talk took place on the aesthetic properties of the painting and the children were so interested in the fact that this was a print of a painting and not a photograph. We discussed the difference between painting and photography, too. This was not a planned activity, but spontaneously derived from the children.

2) 1) Children have talked to me about movies they have seen such as "Jaws", and their emotional response to the film.

2) One child was selected by Joan Vaupen to visit the studio of the artist, Mr. Chavez in Marina Del Rey, on a Saturday field trip. Robert Pagliaro, the student chosen, was involved in answering class questions, and commenting about the artist and his work. Robert told Mr. Chavez that he does drawings and wanted Mr. Chavez to see them. Joan Vaupen took slides and made a tape of this experience.

-1- I was not aware of a structure during the seminar except for emphasizing viewing the work of art. I accepted the necessity to develop this aspect into the curriculum of classroom teaching but not as a single response. I believed in the motivation of seeing, the searching for the parts in which the student has had experiences to draw upon, and finally the emphasis from the seminar - (and my previous methods of teaching) the emphasis of art and the consumer. I felt that for years I was alone in art education with this philosophy. I was delighted to find a group who was at least in part cooperative in similar goals. I felt my students could use the aesthetic perception handout for all phases of the art program from judging motivation, expression, exploration, classroom, field trips, as well as the art product. The aesthetic criteria became a living example of understanding art, not simply something to look at and respond -- I feel we took aesthetics into the individual and he will respond in a more natural way - one of knowledge that has been absorbed not just learned.

2- The strength of my direction in helping the classroom teacher to the final goal of educating the elementary child, has been reinforced and is becoming more of an area that I want to express. The attitudes of people of teaching aesthetics in general is not accepted but when I discuss awareness, perception, judgment, consumer, technique knowledge - expressive with regard to goals and problem solving - they begin to accept and see that all as a part of life and a part of all subject areas taught. How art reinforces the knowledge learned. (My attempt to reach the public.)

-2- It has reinforced my belief that what I am doing is worthwhile.

-2- 1) I am more aware of color and shape in children's paintings and how these modes are affected by the expressive qualities the children are trying to communicate.

2) I personally am more receptive and appreciative of art works when I am exposed to them.

-2- a) A step-by-step approach makes teaching of aesthetics easier to understand and teach Broudy's steps for exploring the painting or other art pieces. Observing what appears to exist within an aesthetic object or event by identifying its properties.

b) Looking for sensory properties of every day events--the teacher is able to show the importance of the artist's (cook's) skill in preparing a fine meal. The planning of table setting--the color and form of the food, the smell, the taste and even the touch translates a common eating experience into an elegant aesthetic dining experience.
Everyday experiences can become aesthetic experiences. Communication can become an aesthetic experience and extend into their art forms. At Washington School the art rep took the sentence Imagine a car coming down the street and asked her class to make a picture. Then she took the second sentence, Imagine a bright red automobile quietly breezing along the ribbon-like highway, empty and bleak. She obviously is aware of the importance of increasing the children's imagination and is making the effort to bridge a variety of art forms (poetic form).

c) Music in the classroom becomes a vehicle for expanding the imagination--the feeling expressed--the repetitions of theme--rhythm--the visual picture music can make to the listener. Children can move to music or dance--make verse that fits certain music. Children can be shown the happy expressive qualities of folk music and the contrast of formal church music. We have used the Bowmar Series, Animals and Circus. The music that sounds to you like elephants? Is the elephant dancing or marching? How does the music tell us that the elephants are approaching, then disappearing in the distance? Are the sounds low or high? There are many animals represented: turtles, the elephant, the kangaroos, the cuckoo and the swan, etc.

2) This teacher began to encourage the student to do even more art work. His buffism has grown -- awareness and encouragement to the student like Kelly.

The Young Buff: Kelly's teacher came to the Aesthetic Inservice Meeting with this picture. She was excited about Kelly's drawings of jeeps, land rovers and vans, and recognized this young buff. An excellent example of buffism. Several other students have increased their interest.

An art representative from the elementary school put on an art exhibit for the Music/Arts Festival. As she was given a miniature easel to display prints, she, in turn, is giving each member of her staff the gift of a display easel and a set of art prints. The tool for suggested discussion of viewing prints has been included. This, too, was first used with art representatives at the art workshop.

The most important conclusion for me was the awareness of the difficulty in defining and describing an unknown substance, especially with regard to the senses of taste and smell. Most responses called the carraway seed "rye". Their descriptions were very different from one another.

The Importance to "Kids" -- We ask students to do many things they are unaccustomed to do. Often they need vocabulary and verbal exercises that involve seeing and feeling relationships that include taste and smell. This certainly was a peak experience for the group and me. The original idea came from a science teacher at Ann Bachtel's school (Hale). He engaged his students in a science exercise testing magic substances such as baking soda, cornstarch, powdered sugar, etc., and their reactions when placed into liquids like vinegar. The substances were unidentified and observations had to be made. In science classes they also are interested in awareness and the importance of observing small differences and their effects.

1)a--The main organization of my course in the psychology of the arts is based on this structure. All theories and facts presented are viewed as extensions, additions, subsumptions, oppositions, complements, etc.

b--My students are free to talk to the class about their feelings or knowledge about a work of art or music, but they are encouraged to take this framework as a guide for analysis. And they do seem to use it readily after an initial period of resistance.

c--This structure seems to be a very useful first approach to new works or totally new fields in the arts, allowing the student to keep an open mind. It encourages close observation of art forms that one might at first feel resistance toward or even be somewhat intimidated by.

d--From this framework one can proceed to understanding why clear concepts and refined terminology is needed for dealing with the experience of art. For example, it helped in learning why it is necessary to distinguish sensations from perceptions.

2) --My students attended concerts, visited art museums, went to plays and motion pictures throughout the term. For extra credit, they submitted a brief review. It is not difficult to observe the change toward improved perceptions and better judgements as the term progressed.

Will mail an example if you wish.

1) --Takes emphasis off of reproductive copying and puts it on visual interest in line, color, design, etc.

Gives easily understood purpose to experimentation in aesthetic properties in classroom situations.

2) --The structure allows a more simplistic approach enabling the layman to make a painless entry into the area of art appreciation while at the same time arrousing interest which causes him to probe deeper.

SUMMARY OF COMMENTS FROM WORKSHOP ASSESSMENT

Discussion of Plans for Reporting

I did my own form of documentation - But felt continually uncertain as to whether this information was valuable to you. I would have liked more help on that.

Adequate.

More time needed for this -- I don't feel that I've done an adequate job in reporting results on paper due to limited time.

Disorganized, October meeting ended unresolved or was I asleep? $50.00 spending, unclear.

I feel that this area must be made more specific in the future. Perhaps a set of recording devices to choose from. Some people had little idea of what that meant.

Felt there should have been more professional guidance and suggestions for logging.

I don't remember this aspect.

I had all the information I needed. Eisner article helped a lot. Our discussions did, too.

Good exchanges made when casually introduced.

This aspect seemed to be very limited. I'm still quite unclear with regard to this. Too open-ended!

The meeting I was able to attend all but the last one -- of SOME HELP, yes.

More specifics were needed.

Job Alike Discussion Groups

We needed more time (I would have liked more mixed groups, too).

Too few sessions. Very little meaningful interaction involved.

The most valuable interchange of how to get AE into the classroom came at these times.

I would have preferred having a number of the staff present for each job-alike group meeting in order to interact more and assist. Sometimes it got to a gripe session with a few monopolizing the time.

A too small group with unfortunate interactions.

October and November were both helpful.

Job Alike Discussion Groups (Cont'd)

Need more time to develop together ideas and materials for curriculum development.

I feel most teachers need more development in the sharing, exchanging.

These were good, but we needed more.

Our group worked very well together, shared classroom ideas.

Our group was too small and not enough interaction.

Important for exchange of ideas.

A lot of time was wasted talking about things that were not particular with aesthetics.

Good for sharing ideas.

Our group spent a great deal of the alotted time debating -- Thus we were unable to really hear what the other had done. 1 or 2 people dominated.

Discussion With Dr. Broudy

Too much time with Broudy -- We needed more exposure to other approaches.

Dr. Broudy is fine and respected for his knowledge of aesthetics, but his knowledge of art is limited as well as his knowledge of art education framework.

Most valuable - I learned a lot and felt good about sharing my experiences with my class - great input from members of group on what to do in areas of uncertainty.

Also like cross-grouping.

I wish we could have been able to move into other groups sometimes.

Outstanding segment of entire workshop.

Excellent.

We should all have had tapes of his talks for reference.

Would have liked some time in job-alike groupings with Dr. Broudy.

Discussion With Dr. Broudy (Cont'd)

Excellent - very stimulating and enlightening. I would have liked more direction and instruction in this area. I had to come up with my own creative ideas but would have liked more input. Interesting to see what other people are doing - gave me good ideas on further ways to implement aesthetic education in my class.

Excellent - Real "strength bombardment experiences".

Much better - clarification of problems!

Very helpful to overall gain from seminar.

This was the highlight of the program.

Absolutely the man who was able to clarify the meaning of aesthetics in relationship to life.

This was the most exciting aspect.

Great!! Unique _________ to hit target.

Always super.

Good - wish we could have had another point of view as a speaker, also.

He made the whole thing worthwhile. Delightful way to learn!

Dr. Broudy is clear and to the point with his philosophy and gives fine direction - also he comes on with such ease that he spreads this feeling to the entire group. (Needs to get into the classroom).

An outstanding human being.

Developing Strategies for Using Post Cards, Booklets and Collectables

I'm glad you didn't just make these things available -- It forced everyone to really think about.

Creative in some respects - not too well articulated for specific grade levels in some cases.

A summary of how individuals used these materials in written form for participants to refer to at a more leisurely pace.

There was so much covered, now I just need the summer to assimilate and develop plans.

Not enough successes shared on filmstrip viewing.

Developing Strategies for Using Post Cards, Booklets and Collectables

More seems necessary.

Needed more time and more specifics in helping each of us.

More careful and structured discussion and plan.

Felt like I was being forced.

Enough and good. Fran was an excellent model - I wish she would have done more.

Very helpful but organize for more time.

What was done should have been disseminated.

The collectables were one of the best things to come out of the program.

Adds to my store.

This is the most likely kind of material to actually be most useful for the classroom (primary and elementary teacher).

Viewing Slides

More explanations of project principals as to what they are of.

Very helpful.

I got a lot of good ideas and received a real shot in the arm to keep plugging away.

Excellent - need more of this throughout the year.

Very helpful - more organized perhaps.

Last time teachers weren't given time to explain what was going on, this session was much better.

Good, often __________ and irrelevent material. Need more careful selection.

"A pictures __________ ...."

A coordinator should have previewed and structured prior to presentation - generally worthwhile but use of excess of time frame.

Excellent way of sharing information.

Viewing Slides (Cont'd)

Interesting throughout the year.

Sometimes boring in number of presentations, however great evidence that something is taking place in aesthetics.

3x A Day Aesthetics

Great! Really brought people together -- made one feel more involved - humanized the situation a lot.

Should have had followup discussions each time on the purpose, etc. -- responses recorded. I did it in my classes, it was successful.

Great in summer - workshops we could have changed to other lunch alternatives.

Great idea but would have liked a break -- different environment, i.e., the cafeteria to spend more time talking with participants in a relaxed manner rather than spending so much time setting up food.

Great as always - always well done.

Enjoyable setting and provided time for interpersonal idea/experiences exchange.

Delicious but didn't like preparing food to bring each time because I'm not fond of cooking and was too pressed for time.

Helped us get to know each other so that we'd feel more comfortable about sharing.

Wow!

Fun. Made for informal give and take.

Delicious but something was lacking. I guess I expect more soup.

Yammy!

Yummy!

Lost enthusiasm toward end.

Men must eat - women too.

The idea of this important necessary eating function was really excellent - However during the summer seminar 3x a day aesthetics was at its peak - there were other more important uses of our time - envolvement of Superintendent and school board members. Sequential development of an aesthetic program in the classroom.

Excellent.

Sharing of Classroom Approaches

Some people got too carried away with this -- need more balance in these discussions, maybe call on more people.

Could have had more round table discussions.

These I have always found meaningful because of preparations made.

Helpful.

Motivating!

Wish we had had more time for this!

Would love to have had some time for sharing. This part was very helpful.

Good - helpful in formulating new ideas, comparisons.

We needed more.

Good, but here too, more structure to prevent verbosity.

Some much too long and boring, suggest a time limit or more guidelines given or set.

Super!

Very - very worthwhile - acts as catalyst for new ideas.

Very valuable when it related to what I'm doing in the elementary classroom; very boring when it didn't correlate with what I'm doing with my class.

Very valuable for reinforcement as well as idea sharing.

I gained a lot but could it be restricced to the time limit for sharing. Sometimes is dragged on and caused inattention.

More needed in more realistic terms rather than "models".

Good, but many things not relevant to total group.

This is extremely important -- to share and spread techniques.

Total Group Discussions

Very important -- and interesting.

Often lengthy and uninteresting to some, better tc keep individual problem to job-alike.

Stimulating for the most part, more next time.

Total Group Discussions (Cont'd)

This has improved as the workshop has progressed.

Much wasted time in discussion of irrelevant material because some people go on and on and say the same thing 25 different ways (participants).

Spontaneous discussions were great. It seemed, however, when we set out to discuss something, we did a disappointing job of it.

Too short and sometimes not enough follow-up on concerns brought to group's attention.

More structure necessary. Questions often rambling and unnecessary.

Good, we needed more time.

More time for debate and discussion.

Toward the end -- March meeting more of the real problems emerged.

Generally excellent. Some people seemed to take over concerning problems not relevant to group. Possibly a more firm time structure might help.

There were some people who monopolized the time -- the leaders should have stopped them.

Periodic Evaluations

I think it's important to talk to more people orally.

Work, but important in evaluating the worth of project.

All good discussions seemed to get stifled because of what seemed to often be less important.

Encouraging and helpful.

Not detailed enough.

Excellent and necessary!

At times I did not feel that what was being asked was clear as questions were raised in groups. I do think it is a good idea as it makes one aware of where and how far we've come.

Will be good if there is significant feedback.

This must be important to those in charge!

Time for Writing Responses

Had forms in time -- just hard to gind time to complete.

Might have preferred knowing in advance (i.e., in September) what kind of responses would be wanted (or was that done and I missed it?)

O.K.

Not adequately structured or guided -- most time spent trying to decipher what was wanted rather than doing.

Felt too pressured writing responses on the test with slides. I was more enthusiastic and spontaneous in my initial test booklet responses.

Too indefinite and we were sidetracked by each others interests (we weren't self-disciplined enough).

Enough.

Needed more structure. Much wheel spinning in groups. Might well have had leaders who were primed.

Good chance to crystalize ideas one-to-one.

I think most of us already wrote an evaluation in our report we are turning in today -- so we may have already said what we wanted to say. I know you need feedback however -- I am experiencing a bad attitude about the method - this is being done. Sorry.

I feel we have just begun and the facts are only now beginning to Gel!

Project Evaluation Form
Workshop Meetings

Most frequently mentioned activities included:

Working with Dr. Broudy on the extension of aesthetic perception approach.

Sharing by participants of their work with children.

Sharing in job alike groups.

Being together as a group with a common purpose.

Suggestions for repeating a series of workshops included:

Time
Schedule two day workshop.
Shorter day might be valuable.

Consultants
Include community resource person on social studies and develop ways of inter-relating aesthetic education concepts.

Job alike groups
Increase job alike sessions.
Develop guidelines for job alike group discussion.
Meeting of job alike groups between workshops.
Appoint group leaders who are aware of product to be developed.

Specific activities
Increase small group sessions.
Add consultants from other fields.
Increase time to discuss problems.
Include more sessions on evaluation techniques.
Provide more opportunities for dialogue and interaction between participants.
Include workshop type meetings to make instructional materials for the classroom.
Present papers on current research on aesthetic education.

Communication
Disseminate peak experience material.
Develop way of duplicating material that was shared.
Develop some kind of weekly progress report on a post card.
Involve principals earlier in the year.
Visit each other at work.

Critical comments included:

Too many slide presentations by the same people.

Leader should stop people monopolizing time.

In job alike meetings community agency group often disorganized - could be concrete.

Rambling, verbose and irrelevant material presented without consensus.

Didn't seem alive and exciting as summer because the reality of application and some frustrations were not cleared up.

Project Evaluation Form

Implementation in the Classroom or Other Learning Centers

Types of Classroom Activities Listed Included:

established aesthetic education learning centers
visable objects
discussion
objects in the classroom
food tasting
guest speakers
hands-on experiences
work with vocabulary
relating aesthetic education to other areas of curriculum
helped coordinate district-wide art exhibit
used it in reading with children
showed art reproductions and discussed sensory properties
used teacher "buff" idea
showed art films, filmstrips
made bulletin board arrangements
used books
made art gallery in room
taught color awareness and naming to non-achiever
arranged a drawing display
art word games
notebooks
collectable box
study trips
use of art prints

Communication

sharing this experience with high school art teachers and faculty
presented teacher workshops
involved staff in Barnsdall Gallery presentation
showing other adults the benefits of aesthetic perception and how to communicate this enthusiasm and knowledge to others

Student Response

Students gained appreciably more from the art experience as a result of the exposure to aesthetic perception.
System very helpful with kids.
Beneficial to student teachers as well as students and myself.
Most successful when children had time enough to explore and investigate a piece of visual art and translate to their level of development.
The sparkle and enthusiasm of students in being able to understand a work of art through self-discovery.
Easier than I thought -- kids so responsive and uninhibited.
Group involvement was consistently high and productive when the total length of time involved is considered.

Awareness of Change in Teaching Role

It has helped me to firm up my aesthetic teaching, to give it a more significant structure, to give balance - verbal-cognitive means of approaching a visual-intuitive learning process. New ideas for presenting visual ideas to students including a print center, a book center...I am developing a greater awareness of how to teach non-verbal students to verbalize aesthetics.

The influence I was able to make on other adults by showing them the benefits of aesthetic perception and how to communicate this enthusiasm and knowledge to others. The sparkle and enghusiasm of students to being able to understand a work of art through self-discovery.

Easier than I thought - kids so responsive and uninhibited.

My whole approach to teaching has changed - I analyze more - we approach discussions more openly - products are more thought out - senses more acute - and my class has grown 100% in their ability to perceive from a shopping center landscape to a work of art. It's really amazing.

A whole different approach of sharing and receiving responses in a classroom rather than lecture series.

Involving many areas of curriculum into an art course - showing its relativeness.

It was difficult to change the students of an artcrafts program, but it has made the year 100% more interesting by posing a challenge to really try to present aesthetic education.

Needs

Assistance in evaluating implementation into more monitoring help.

Help with documentary implementation.

Work sessions in making instructional materials.

Specific models for continuing with extensions in drams, literature, and music, and ways to make transitions into these areas.

Suggestions

Provide more consideration for secondary art teachers who are faced with a project oriented situation.

Continue compiling and sharing of experiences opens up range of ideas and situations and encourages participants.

Project Evaluation Form
Effects Beyond Implementation

Work with school staffs and/or community

Atmosphere of total school community has been affected.

Given several classroom teachers ideas for art lessons involving aesthetics. Discussed projects with other art teachers in district.

Two teachers have aesthetic learning centers and approches due to a faculty presentation I made in February. Our district is having a workshop next year on aesthetics.

We have met with the City Recreation Director and arts and crafts coordinator to brain-storm ideas for coordinating our efforts. All parties appear to be enthusiastic concerning busing students to the city and center for exhibits and workshops. This would also involve teachers.

School inservice; parent orientation and exposure, school newsletter sent home to all parents.

The enthusiasm and value of the program has been seen by our school district and by the County Schools Office and teacher representatives from the county schools as I have presented approaches, ideas and materials that have been welcome. It is a project that is now known and talked about favorably in San Bernardino County.

Sharing with other teachers in the district.

Working with students

Children seemed to be more aware of their surroundings. They would be looking for lines and shapes all around the room.

Getting student to feel that art is natural part of life, not just a picture on the wall.

More student involvement.

The approach is working. The feedback from the students is more than what is expected.

Personal competency

These are all things I have done before, yet I feel I am now much more able to separate what my art education techniques should evoke from my public - not just demonstrate improvisational concept - but specific ways that I'm developing via this technique.

Has affected my whole approach to art education - always knew these aspects given in art class - never thought of extensive importance as appreciation.

Personal growth - increased ability to deal with artistic works. This can be communicated to friends and relatives and seems to have been most appreciated.

A personal satisfaction, worth and knowing. It is not enough to be vague about what you do, what you know and what you think and feel. Being self conscious about one's sensibilities is a problem for an artist!

Has opened more communication between our principal and local community.

Assisting in a new book talking about aesthetics in children's theater.

Many people at my school are interested in having me teach them what I know. I will be teaching a summer class based on aesthetics.

I now view people aesthetically. I argue for the incorporation of aesthetic goals and qualities at all relevant and irrelevant opportunities, and some of the latter have amazingly turned out to be relevant after all. I try to live, dress, housekeep more aesthetically and guide my family in this direction. My "pot luck" contributions have dramatically improved and been copied.

Future at Cal/State, LA - art and the public - docent training workshop at Los Angeles County Museum of Art - workshops at Junior Art Center for art teachers.

Teachers, librarian and ESL specialists motivated by my workshop on aesthetic education; use aesthetic education materials in their classrooms. Librarian has the library bulletin boards decorated with pictures showing colors, etc. ESL teachers set up a Mexican Museum in their room for Cinco de Mayo. Principal has invited members of the school Board of Education and community to visit the museum, many favorable comments from everyone.

Teachers' responses to the workshop were very favorable. Children visited artists' studios - very successful.

I gave a workshop for about ten teachers and I realized how much I've grown in my thinking and I was able with the help of the kids to get it all across - wow! Me not an art major and my participants weren't either and the feedback was good!

Have carried the ideas to other teachers in other subject areas and into my adult education program. Firmed up my own aesthetic evaluative processes. Develop a master thesis related to aesthetices and the visual-intuitive learning processes.

Personal improvement and heightened awareness of environment. Ability to appreciate art, people, events more openly and less judgmentally.

Most successful: working with the bilingual resource person. Utilized art and music as vehicles of learning cencepts, language and traditions. Flow-over to other strong teachers. Parents' interest in art education in the elementary grades.
Least successful: follow-through with administrators.

My sharing with other docents what I gained really seemed to help a lot in the tours. They were alert and interested. I know Ron Silverman will be sharing with them next year so every little bit helps.

I think we built an awareness in some parents by doing an auditory-sensory experience with them and asking them to verbalize their feelings. Showing their feelings in a drawing also helped them understand the pressure they put on their children to make all art be realistic. We also revealed some ways parents can ask kids about their art using vac. of aesthetic education.

Project Evaluation Form

Plans for continued work on aesthetic education.

Program Development

I am going to continue constructing and evaluating different forms of evaluative instruments and integrate more fully art into other areas found in the curriculum such as history, literature, music etc.

To continue to develop new evaluative materials in aesthetics, especially in recreation.
Develop new aesthetic learning aides.
Continue to develop a visual aesthetic learning center.
Carry the message and cause to feeder schools and other high schools in the district.

I intend to continue improving the evaluation process.

Continue and expand aesthetic centers for kindergarten next year. Definately will be broader scope for new learning situation and new team mate is from resource center and has worked with schools Fine Arts Collection. Will involve 100 pre-first children.

Continue to emphasize aesthetics in my teaching.

To go on and try to work out new ways of getting children and artists together.

To work on some plans for implementing aesthetics in the classroom.

If I continue working at the same school, I hope to be able to use whatever knowledge I gained and try a little bit harder.

I plan to continue the aesthetic learning center next year with the same or new enrichment activities. I hope to develop aesthetic analysis and vocabulary in my Science units and try to experiment with music and drama in an aesthetic structure.

Continue with all of my ideas that I didn't get to do. I will be teaching an aesthetic class this summer to elementary students. I will definately have aesthetics be a part of my teaching - whenever and whatever I teach. I wish that I could work with teachers - sharing with them what I know. I will be leading a small two day seminar in my district for one teacher from each school.

New art class using aesthetic education material. It will combine Art and Music in two different work sections.

Utilize classroom implementation in future years of teaching.

Refine and utilized ideas and strategies obtained thus far. Also utilize ideas learned in an improvisational tour class that incorporated Broudy's category of Aesthetic Education into a classroom. Also adopt materials and strategies to first and second grade class.

I plan to expand aesthetics in my classroom. This will be made possible through more careful planning of day time and calendar so that I may get further along than I have to date.

To develop a much larger and more effective aesthetic education approach for next year. To develop packages of materials and games that can be used in other classrooms besides the art room.

Continue untapping resources and keeping alive what I've learned through participation.

I plan to continue and re-do the department curriculum and work of filmstrips that relate to this program for future classroom and teacher use. There is so much reorganization I want done; I'm just grateful for another summer coming up.

To continue the incorporation into the district curriculum guide.

I am developing a slide show on the effect of aesthetics on the history of clothing.

Work with students, teachers and committees

Attempt to implement objectives not met, such as docents from the high school coming to the middle school to serve as leaders-experts. Attempt to interest a larger number of teachers on the value of aesthetic education and how to implement the teaching of it. To encourage and support district programs and proposals in this area. To serve on the district steering committee in art education.

Working closely with three teachers to the end of the year sharing the program and my projects.

Continue utilizing school, community and staff to develop awareness of seeing, hearing and appreciating what is around us.

I am on our district Fine Arts Curriculum Committee and hope to provide materials for teachers that can direct them towards teaching aesthetics in the classroom.

Get organized - selection/discard process. Extend program into other classrooms.

To present an inservice program for teachers grades 4-8 in September to use our new aesthetic objects (slides, replicas and prints) in all the classrooms. (This was sponsored by the assistant superintendent.) I am now taping cassettes to go with slides of sculpture and prints and ethnic objects as teacher preparation aids.

Continue implementing my proposal of peer teaching, peer aesthetic properties from high school down to the middle schools.

Area E art committee activity and plans for 1976-77.

In my master thesis on "Upgrading Teaching Effectiveness in Elementary Art Education" I'm including under suggestions and recommendations that classroom teachers be aware of programs like the Aesthetic Eye to implement in their classrooms.

Work with the community

In the Fall I plan to do some work in our community library involving my students and youngsters from the community.

I am involved in the setting up of an art council in the city of Beverly Hills for the coming year. I hope in some way to bring this in - how I am not quite sure. Although I have already discussed it with the head of the high school art department.

During the forthcoming year I plan to put on an art show of child-created work at the Los Angeles County Riding Center. I shall urge the incorporation of aesthetically oriented requirements in Arts related Boy Scout Badges and Cub Scout work. I cannot make definite plans for implementation in my class at this time as I do now know what assignment I might have next fall.

I want to continue developing gallery or museum education in various forms - by pilot program mainly concerned with the tours - I would like to develop more ways of reaching out to the public and making the gallery environment an exciting one to visit. Ideas for expansion so far: more teacher workshops - to get our techniques back to the classroom; training guides to relate to visitors on non-tour situation - educators visits on a one-to-one level; more slide presentations of exhibits and others; develop a connection between activities at workshops and gallery experiences.

Make PTA presentation.

Continue my community involvement armed with increased information and perception.

Other Plans

I plan to get out of teaching. However, if I were to stay, I would try to work as a part-time resource teacher to provide elementary teachers with the information I have gained in the project. I would encourage teachers to apply for participation in a future project.

I don't know - nothing definite as yet.

At this point I am not employed but will continue to refine my course for children's Art. I will strive to communicate the above needs to the universities and schools as well as once more an inquiry to the County Museum of Art into a possible program for children - why they do not have a director of education in a museum that size? Secondly, to go about finding a position that I may use this information and my commitment to art education.

APPENDIX D

CHILDREN - MEET - ARTISTS

Parent Information

Dear

- We are delighted your school will participate in our Children-Meet-Artists event which will take place on Saturday and Sunday, May 15th and 16th from 10:00 a.m. to 4:00 p.m.
- This event is planned for children in grades four through nine, and is sponsored by the Los Angeles County Art Education Council and the Los Angeles County Schools Office.
- Artists will open their studios to neighborhood school children accompanied by a parent, teacher or other adult.
- More than 150 Los Angeles County artists have consented to open their work space to our children, and some have offered to set up materials for children to use.
- How many times in a person's life do they visit an artist's studio? Probably never. We believe your child would enjoy the unique experience of seeing where Art is made and by whom, and to know that artists live and work in your community.
- We are asking that on one of the days you plan to take your child to visit an artist whose studio is located close to your school.
- All of the artists have given their time and will welcome you and your child to their home or studio.
- The event is free.
- Tickets for this event will be issued on a limited number of visitors per hour. Your school will distribute tickets.

- -

(Tear off and return to school)

SCHOOL ________________

Teacher ________________

Grade ________________

Child's name ______________________________

Please check the day and time you would like to visit an artist:

Saturday, May 15, 1976 10:00____, 11:00____, 1:00____, 2:00____, 3:00____

Sunday, May 16, 1976 10:00____, 11:00____, 1:00____, 2:00____, 3:00____

____

Parent's Signature

Participant	Summer Seminar Attendance (29)	Workshop Attendance (5)	Summer Seminar Reading - Books	Summer Seminar Reading - Papers	Volunteered to demonstrate, Summer Seminar	Volunteered to share, Workshops	Completed class information form	Peak Experience Report	Checked out collectables box	$50.00 allotment purchase	Postcards	Filmstrips	Booklets
13	24	3	0	0	x	x	x			Books (5)			x
24	29	3	0	0	x								
32	23	2	0	0	x		x			Books (4)			x
18	29	5	1	4	x		x	x		Paper prints Art objects(10)	x	x	x
44	28	3	0	0	x	x				Books (2) Art supplies	x	x	
43	28	4	8	14		x	x		x	Art portfolio Art supplies Books (3)	x	x	x
46	29	5	5	34						Art supplies Books (4)			x
2	28	5	3	3		x	x		x		x	x	x
5	28	5	0	0	x	x	x			Books (7)	x	x	x
10	29	4	0	7			x	x	x	Books (10)	x	x	x

Site visitation	Curriculum Plan, Summer 1975 No. of curriculum criteria	Curriculum Plan, May 1976 No. of curriculum criteria	Question 1, Mean Gain Score	Question 2, Combined Gain Score	Question 3, Gain Score	Question 4, Gain Score	Question 5, Gain Score	Question 6, Gain Score	Question 7, Gain Score	Question 8, Gain Score	Question 9, Gain Score	Question 10, Combined Gain Score	TOTAL
	2	3	1	11	10	2	10	11	22	12	5	14	98
	3	2	2	12	4	1	0	1	-1	9	6	5	39
	2	0	0	8	0	23	10	-4	-6	2	1	5	39
x	3	5											
	3	0	2	2	4	17	15	3	6	7	10	7	73
	6	6	4	4	14	17	5	2	3	8	15	7	79
	5	0	2	3	-8	8	10	10	16	6	10	13	70
x	6	6											
x	5		1	4	10	13	10	5	3	5	1	8	60
x	4	5	2	0	24	15	10	8	6	6	8	13	92

Table Twenty-three
Aesthetic Eye Participants' Profile

Comments on Participants' Involvement
High aesthetic perception index total. Plan complete, good implementation with children in an extended day program.
Low aesthetic perception index total. Plan complete, minimal implementation at museum site.
Low aesthetic perception index total. Plan complete, implementation involved inclusion of aesthetic education concepts in program at Watts Towers Art Center.
No test data. Good plan, excellent implementation. Designated as a pilot center. Extensions include submitted proposals and received Title III, NDEA grant funding to obtain aesthetic education materials for a district curriculum center, and initiated teacher inservice program, worked with Art consultant in San Bernardino County Schools Office, made presentation to teacher representatives from schools in San Bernardino County.
Medium aesthetic perception index total. Plan complete, implementation involved inclusion of aesthetic education concepts in teacher education workshops.
High aesthetic perception index total. Outstanding plan and implementation with bilingual children, worked with parents. Log description in projection report, designation as a pilot center.
Medium aesthetic perception index total. Plan completed with implementation started in an alternative school setting that did not allow for a complete years work. Extension carried on with the use of the approach in non-school activities including scouts and recreation center activities.
No index data. Outstanding plan with excellent implementation with minority children, including videotapes and a controlled assessment study. Log description included in project report. Designation as a pilot center. Extensions include three highly successful inservice meetings with the school staff, recognition by State Department of Education, and participation at National Professional meeting presentation.
Medium aesthetic perception index total. Plan completed with implementation for a five-month period. Volunteered to assist in processing project data and to help another participant process children's test data.
High aesthetic perception index total. Plan completed with excellent implementation including very innovative aesthetic education activities and good use of materials in a learning center. Designation as a pilot center. Extensions include an inservice workshop for teachers at another school in district.

Participant	Summer Seminar Attendance (29)	Workshop Attendance (5)	Summer Seminar Reading - Books	Summer Seminar Reading - Papers	Volunteered to demonstrate, Summer Seminar	Volunteered to share, Workshops	Completed class information form	Peak Experience Report	Checked out collectables box	$50.00 allotment purchase
14	29	2	0	0						
17	27	4	0	0			x	x		
21	29	5	10	8			x	x		
22	28	4	0	0			x	x		Books (8)
23	26	3	0	0						
25	29	3	3	17			x	x		
26	25	4	3	4			x	x	x	Books (9)
27	25	4	4	2	x		x	x	x	Books (5) Pkg. Multi-visuals
30	29	5	8	5		x	x	x	x	Art Board Books (9)
31	28	3	2	2			x			Games (2) Art supplies

Postcards	Filmstrips	Booklets	Site visitation	Curriculum Plan, Summer 1975 No. of curriculum criteria	Curriculum Plan, May 1976 No. of curriculum criteria	Question 1, Mean Gain Score	Question 2, Combined Gain Score	Question 3, Gain Score	Question 4, Gain Score	Question 5, Gain Score	Question 6, Gain Score	Question 7, Gain Score	Question 8, Gain Score	Question 9, Gain Score	Question 10, Combined Gain Score	TOTAL
x	x	x	x	5	0	1	8	30	6	15	15	12	10	13	6	116
x	x	x		2	4	2	1	10	12	5	11	10	15	13	14	93
x	x	x		3	2	-1	12	10	1	0	6	13	7	15	9	72
x	x	x		4	4	3	15	15	2	0	15	15	7	3	8	83
x	x	x		5	0	3	7	18	18	10	6	13	0	12	10	97
x	x		x	6	6	4	1	6	9	-10	22	26	15	17	10	100
x	x	x	x	5	5	4	9	9	19	10	16	13	9	11	11	111
x	x	x	x	2	4	-2	12	5	1	5	4	7	9	9	11	61
x	x	x	x	5	7	4	1	10	3	5	9	12	8	14	9	75
x	x	x		4	3	0	-3	5	37	5	12	11	12	12	5	96

Comments on Participants' Involvement
(a) Seminar participation only. High aesthetic perception index total, good plan. (b) Implementation only. Limited implementation, activities focused mainly on sensory properties. (Did not receive seminar training)
High aesthetic perception index total, plan completed. Implementation was made in the area of music, designation as a pilot center. Extension includes work on district fine arts committee.
Medium aesthetic perception index total, plan completed. Minimal implementation due to difficulties in using the approach as a teacher aide. Extension plans to return to school for further education.
High aesthetic perception index total. Good plan, good implementation. Received commendation from district curriculum director, designation as a pilot center. Extensions included work with parents and service on district fine art committee.
High aesthetic perception index total. Plan completed. No record of implementation or extensions.
High aesthetic perception index total. Good plan, outstanding implementation with very good activities using collection of materials from the project. Extension trained an aide to use aesthetic perception approach in work with children.
High aesthetic perception index total. Excellent plan. Outstanding implementation including the development of an innovative assessment procedure. Log description in project reports designation as a pilot center. Extensions include participation in district-wide inservice program.
Medium aesthetic perception index total. Plan completed with implementation. Extensions included participation in a district-wide inservice program.
Medium aesthetic perception index total. Outstanding plan with excellent implementation, particularly in the use of learning centers and the use of everyday objects as an aesthetic focus. Log description in project report designation as a pilot center. Extensions include presentation at teacher inservice workshop for another school district and participation in district-wide inservice.
High aesthetic perception index total. Plan completed with implementation.

Participant	Summer Seminar Attendance (29)	Workshop Attendance (5)	Summer Seminar Reading - Books	Summer Seminar Reading - Papers	Volunteered to demonstrate, Summer Seminar	Volunteered to share, Workshops	Completed class information form	Peak Experience Report	Checked out collectables box	$50.00 allotment purchase
15	29	5	0	0	x	x	x	x	x	Books and prints
28	29	5	0	1			x	x		Postcards
35	28	5	3	0	x	x	x	x	x	Books (7)
8	29	3	0	0	x		x			
41	29	4	0	0			x			Color film Filmstrip (1) Record Album (4)
47	29	5	1	4			x	x	x	Pocket portfolio Sheet protector
50	28	2	3	6						
4	27	4	0	0		x	x		x	Books (2) Art supplies
11	26	4	2	3	x	x	x	x		Books Film
19	29	5	0	0			x	x		

Postcards	Filmstrips	Booklets	Site visitation	Curriculum Plan, Summer 1975 No. of curriculum criteria	Curriculum Plan, May 1976 No. of curriculum criteria	Question 1, Mean Gain Score	Question 2, Combined Gain Score	Question 3, Gain Score	Question 4, Gain Score	Question 5, Gain Score	Question 6, Gain Score	Question 7, Gain Score	Question 8, Gain Score	Question 9, Gain Score	Question 10, Combined Gain Score	TOTAL
x	x	x	x	7	7	3	9	21	17	-5	9	15	9	20	13	111
x	x	x		1	0	0	7	-1	-2	10	10	5	6	4	3	42
x	x	x	x	3	6	-1	7	4	9	10	8	5	10	9	15	76
x	x	x		3	0	1	14	5	22	5	13	18	6	9	7	100
x	x	x	x	4	3	4	10	1	-3	0	8	6	5	9	2	42
x	x	x	x	5	6	0	-3	5	-12	10	4	8	5	1	16	34
x	x		x	4	0	2	6	6	4	10	8	16	7	14	18	91
x	x	x	x	3	5	1	7	10	14	5	1	6	9	6	12	71
x	x			5	4	2	4	15	16	20	1	8	6	10	1	83
x	x	x	x	3	6	2	14	20	0	5	8	7	7	11	6	80

3

Comments on Participants' Involvement
High aesthetic perception index total. Well developed plan, outstanding implementation and assessment, well developed learning centers, log description in project report, designation as a pilot center. Extensions include inservice teacher workshop, introduced "3X a Day" for school staff, administrative recognition of excellence of program.
Low aesthetic perception index total. Mimimal plan, implementation problems due to change of teaching assignment, some use of techniques in math teaching. Extension includes participation on district fine arts committee.
Medium aesthetic perception index total. Plan well developed, outstanding implementation with innovative learning centers and assessment. Log description in project report, designation as a pilot center. Extensions include presentation to school staff, work with parents, participation in district-wide inservice program.
High aesthetic perception index total. Well developed plan, limited implementation due to health problem. Extensions included a district inservice course, training vice principal to use aesthetic perception approach.
Low aesthetic perception index total. Well developed plan, implementation included activities using property systems. Designation as a pilot center.
Low aesthetic perception index total. Well developed plan, excellent implementation with well structured series of activities and assessment. Log description in project report, designation as a pilot center. Extensions include member of district fine arts committee.
High aesthetic perception index total. Plan completed, visitation evidence of implementation. Extension include member of district fine arts committee.
Medium aesthetic perception index total. Plan completed, good implementation with assessment. Extensions include participation in professional meeting presentation of Aesthetic Eye Project, member of district writing to prepare curriculum guide.
High aesthetic perception index total. Good plan, good implementation involving structured activities with bilingual students. Extensions include presentation to interdistrict parochial high school teachers and work with community groups.
Medium aesthetic perception index total. Minimal plan, good implementation with high school students included assessment with activities.

Participant	Summer Seminar Attendance (29)	Workshop Attendance (5)	Summer Seminar Reading - Books	Summer Seminar Reading - Papers	Volunteered to demonstrate, Summer Seminar	Volunteered to share, Workshops	Completed class information form	Peak Experience Report	Checked out collectables box	$50.00 allotment purchase
20	29	5	1	8	x	x	x	x	x	Post Cards $12 Colored slides Books (3)
29	29	4	0	17	x	x	x	x		Laminating film
37	29	5	0	0	x	x	x	x		Books (2)
42	29	5	0	0	x	x	x	x		Spray mount Ill. Board Letter Set Tapes(4), book
45	28	5	0	0			x	x		Filmstrips (4)
34	27	4	0	0			x			
7	23	3	5	21			x	x		Art objects (9)
9	27	3	1	2			x			Prints Art supplies Books (4)
16	28	4	0	0			x	x		Books (5)
40	29	5	5	4			x	x		Carved [illegible]urd

x	x	x	x	x	x	x	x	x	x	Postcards
x	x	x	x	x	x	x	x	x	x	Filmstrips
x	x			x	x	x	x	x	x	Booklets
x			x		x	x		x		Site visitation
3	1	4	3	3	4	3	4	3	4	Curriculum Plan, Summer 1975 No. of curriculum criteria
0	0	0	6	5	5	6	4	5	5	Curriculum Plan, May 1976 No. of curriculum criteria
2	-2	0	-3		3	4	-1	-1	0	Question 1, Mean Gain Score
9	11	1	8		8	8	4	14	-1	Question 2, Combined Gain Score
-1	6	9	-2		6	5	-4	9	11	Question 3, Gain Score
-1	2	-1	31		8	11	2	14	-5	Question 4, Gain Score
0	10	15	-5		5	10	0	0	10	Question 5, Gain Score
8	6	7	12		4	1	-1	8	12	Question 6, Gain Score
13	11	8	19		7	4	5	16	14	Question 7, Gain Score
7	8	3	10		2	9	7	13	3	Question 8, Gain Score
5	11	7	14		10	8	6	6	3	Question 9, Gain Score
12	2	13	11		13	6	9	5	10	Question 10, Combined Gain Score
54	65	62	95		66	66	27	84	57	TOTAL

Comments on Participants' Involvement
Low aesthetic perception index total. Plan completed, good implementation with extensive tape recording of student response to works of art. Extensions included work with district area art committee.
High aesthetic perception index total. Good plan, good implementation using aesthetic perception approach in areas of ceramics and calligraphy. Extension included work with teaching staff from other disciplines.
Low aesthetic perception index total. Plan completed, implementation included student initiated work with property systems and their use as a basis for tutoring, designation as a pilot center. Extensions included use of the approach in an adult education class.
Medium aesthetic perception index total. Good plan, excellent implementation, log description in project report, designation as a pilot center. Extensions were discussions with area high school art department chairman and teacher groups from other disciplines, particularly literature and language arts, participation in professional meeting presentation of Aesthetic Eye Project.
Medium aesthetic perception index total. Plan completed, implementation included assessment.
No test data. Good plan for a controlled study, excellent implementation carrying out the study with college students.
High aesthetic perception index total. Good plan with good implementation with students in elementary art course. Designation as a pilot center. Extension included work with university gallery docents.
Medium aesthetic perception index total. Excellent plan, implementation was development of university course in the psychology of art based on property systems and aesthetic perception approach. Students involved in museum visitations, concerts, and critiquing plays and films.
Medium aesthetic perception index total, plan completed. Implementation involved meetings with docent committee to develop alternative plans for museum tours for children.
Low aesthetic perception index total. Good plan, excellent implementation involving using aesthetic perception approach in docent tours for children. Demonstrated approach to a group of museum docents. Designation as a pilot center. Extension included volunteered to assist with processing project data.

Participant	Summer Seminar Attendance (29)	Workshop Attendance (5)	Summer Seminar Reading - Books	Summer Seminar Reading - Papers	Volunteered to demonstrate, Summer Seminar	Volunteered to share, Workshops	Completed class information form	Peak Experience Report	Checked out collectables box	$50.00 allotment purchase
49	28	4	13	29	x		x	x		Carved doves Thumb piano Drum Book
3	29	4	0	1			x	x		Filmstrip
36	28	4	0	0			x			
38	29	4	1	4	x	x	x			Postcards - 4 sets
48	28	5	0	13	x	x	x	x	x	Film and processing
39	27	3	0	0	x		x	x		
33	24	5	0	0			x	x		
1	28	4	0	5						
6	25	4	0	0			x			Books (7)
12	28	1	2	2			x			

Postcards	Filmstrips	Booklets	Site visitation	Curriculum Plan, Summer 1975 No. of curriculum criteria	Curriculum Plan, May 1976 No. of curriculum criteria	Question 1, Mean Gain Score	Question 2, Combined Gain Score	Question 3, Gain Score	Question 4, Gain Score	Question 5, Gain Score	Question 6, Gain Score	Question 7, Gain Score	Question 8, Gain Score	Question 9, Gain Score	Question 10, Combined Gain Score	TOTAL
x	x	x	x	3	7	1	6	5	5	5	4	7	13	13	15	74
x	x	x	x	2	0	1	3	0	6	5	5	5	8	4	7	44
x	x	x		2	2	3	11	6	13	15	5	18	3	13	16	103
x	x	x		5	6	1	6	-6	1	5	8	2	7	10	7	41
x	x			3	7											
x	x	x	x	3	4											
x	x	x		3	0	2	7	13	-1	10	4	2	5	-3	10	49
x	x	x	x	5	5	3	11	12	-8	15	7	2	7	2	7	58
x	x			2	5	3	10	2	14	0	4	1	11	17	11	73
x	x			2	1	-1	9	10	2	10	1	9	6	4	11	61

Comments on Participants' Involvement
Medium aesthetic perception index total. Good plan, outstanding implementation of innovative gallery visitation plan for children and adults. Trained college student and group of project participants to serve as tour guides. Log description in project report, designation as a pilot center. Extension included prepared and submitted project proposal for grant funding.
Low aesthetic perception index total, plan completed. Implementation was made in area of music.
High aesthetic perception index total, plan completed. Minimal implementation due to change of assignment.
Low aesthetic perception index total. Good plan, excellent implementation with district-wide teacher inservice committee. Activities included work with artists, development of learning center materials.
No test data. Outstanding plan, excellent implementation that included program for children to meet and talk with artists with visual and audio documentation log description in project report, designation as a pilot center. Extensions included participation in teacher inservice meetings.
No test data. Plan complete, excellent implementation with teaching staff. Log description in project report, designation as a pilot center.
Low aesthetic perception index total. Plan complete, implementation with teaching staff. Extension included member of district fine arts committee.
Low aesthetic perception index total. Good plan, excellent implementation with docent group. Initiated aesthetic perception training program for bilingual aides in a school.
Medium aesthetic perception index total. Good plan, outstanding implementation involving work with artists to develop aesthetic education approaches into curriculum for barrio art mobile. Log description in project report, designation as a pilot center.
Medium aesthetic perception index total. Good plan, minimal implementation due to employment problems